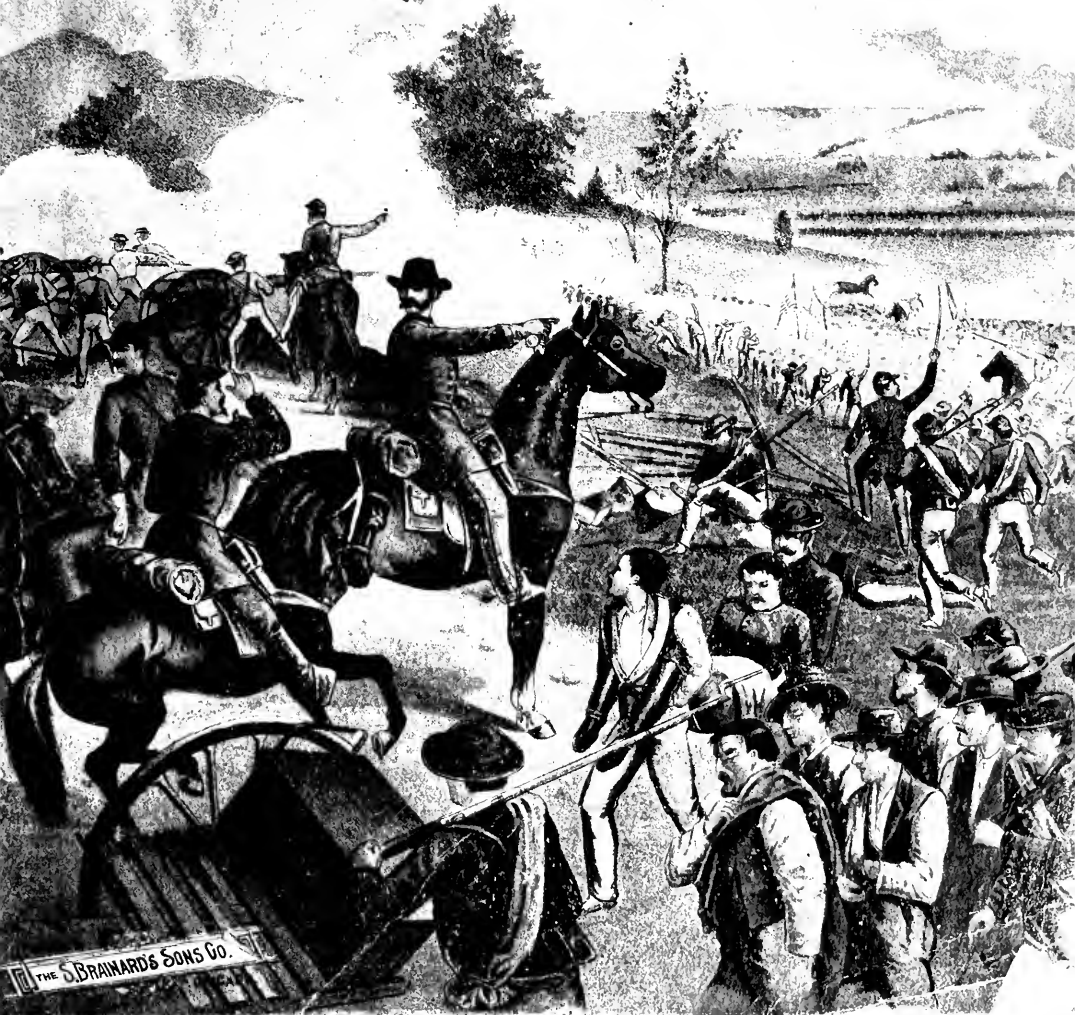


PRICE ONE DOLLAR

Our National War Songs



THE S. BRAINARD & SONS CO.





OUR NATIONAL WAR SONGS

A COMPLETE COLLECTION OF

Grand Old War Songs,
Battle Songs, National Hymns,
Memorial Hymns,
Decoration Day Songs,
Quarrelles, etc.

WITH ACCOMPANIMENT FOR

PIANO OR ORGAN



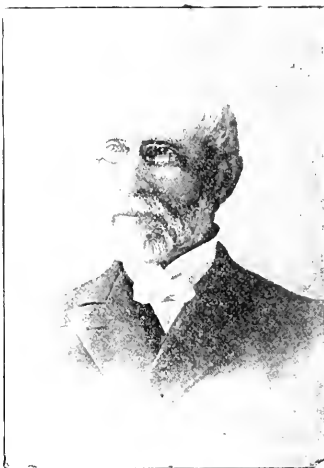
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DR. GEORGE F. ROOT.

Foremost in the ranks of American war song writers stands Dr. Root, who was born in 1820, at Sheffield, Mass. These songs gave Dr. Root wide-spread reputation, which will endure as long as people interest themselves in the popular songs of this country. Mr. Root attended the district school, but his mind leaned more towards music than books. He early picked up all the instruments he could get hold of, and attempted to master them. He was a lover of the beauties of nature, and the lovely scenes of his home in the Housatonic Valley failed not to impress his imaginative and poetic mind. His love for music developed year after year, until it became the one absorbing passion with him. The farm became too quiet and appeared too small for him; he longed to enter the great world without and beyond; in short, he craved distinction and honor. When about eighteen years of age he left his native home and went to Boston in search of better musical instructions, aspiring at the same time to make music his life's work. Fortune smiled upon him, for he soon found employment with A. N. Johnson, then a teacher in the Hub. He took young Root under his care, examined his gifts, and being pleased with them he gave him not only employment, but also a place at his own fireside. A little later the young country musician became a partner in Mr. Johnson's school. Being of an active turn of mind, Mr. Root now increased his field of usefulness and his financial income by acting as leader of several choirs. About five years later he went to New York, having been invited there by Jacob

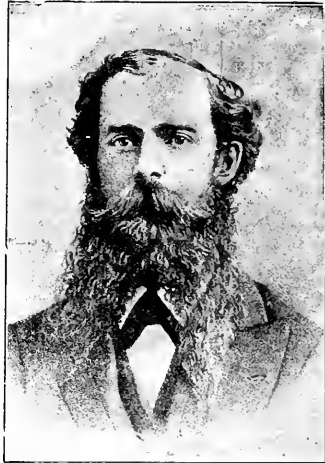


DR. GEO. F. ROOT.

Abbott, the principal of the Abbott Institute. His reputation as teacher spread so rapidly that soon he was invited to give instruction in several other institutions of the same kind. The desire to see Europe and to drink in the wisdom of the best teachers there, prompted Dr. Root to cross the Atlantic in 1850. He remained abroad only one year, but despite the shortness of his stay he made very rapid progress. About this time he began writing songs, which became very popular. His talents attracted much attention, and he was invited by Messrs. Mason & Bradbury to join them in the making of church music books. He now retired from the field of teaching, and devoted himself to composing music and to holding conventions. In 1860 Dr. Root settled in Chicago. He entered the music publishing business with Mr. Cady, and the newly formed firm soon became well-known all over the country. It was, however, mainly Dr. Root's connection with the business that gave it its reputation, and the popularity of his songs made it rich. He afterward wrote larger works, completed new church music books, and wrote many new songs. When the war broke out Dr. Root was deeply affected by public events, and this produced the many war songs, which at once became popular, and which never have lost their popularity. Great upheavals always arouse popular sentiment, and when talented men's minds and hearts are effectually stirred they usually produce that which is great, while the public is always ready at such times to take up that which expresses public sentiment. It is a great privilege thus to draw near to the public heart, even if the productions that come from our pens are humble when viewed in the light of art. One of his earliest efforts was the famous "Battle-Cry of Freedom," which was sung by the then well-known Hutchinson family at a great mass meeting in New York in 1861. It was at once liked and was repeatedly called for by the people. Since then it has never lost its hold on the Northern populace. The great Chicago fire entailed a loss of about \$200,000 to the firm of Root & Cady, and this loss was too great for it to stand. The firm was compelled to sell out, and the entire stock of plates was purchased by S. Brainard & Sons. Dr. Root still lives in Chicago; though advanced in years, he is still active as a writer and a composer. His was indeed a busy life. May he live to enjoy his spotless reputation for many years to come.

HENRY CLAY WORK.

The subject of this sketch, Henry Clay Work, named after the eminent statesman, Henry Clay, was born in Middletown, Conn., October 1st, 1832. He came from a sturdy New England parentage, and while quite young moved to Illinois, near Quincy, where his parents settled. He passed his boyhood days almost in want, his father having been taken from home and imprisoned owing to his strong anti-slavery views and active participation in the struggles of his party. In 1845 his father was pardoned on condition that he would leave the State. The family then returned to Middletown with the exception of Henry, who remained for a year longer in Illinois and then joined his family in Connecticut. After a few months' advantages at school in Middletown, Henry was apprenticed to Elisha Geer, of Hartford, to learn the printer's trade. He never had music lessons except in a church singing school for a short period, but poetry was his every-day thought, and many little poems from his pen found their way into the newspapers during his apprenticeship. His first song was written in Hartford and entitled "We're Coming, Sister Mary," which was sold to George Christy, of Christy's Minstrels, and became quite popular. In 1855 he removed to Chicago and there continued his trade as a printer. The following year he married Miss Sarah Parker, of Hubbardtown Mass., and settled at Hyde Park. In 1860 he wrote "Lost on the Lady Elgin," a song commemorating the terrible



HENRY CLAY WORK.

disaster to the steamer of that name. In 1861 he wrote "Kingdom Coming," but at first had trouble in finding a publisher for it. The civil war had now become the grand event of our Nation's history, and its existence created a demand for patriotic songs. Here the peculiar genius of Mr. Work found full scope for his powers, and he arranged with Messrs. Root & Cady, of Chicago, to write exclusively for them. His world renowned war songs "Babylon is Fallen," "Song of a Thousand Years," "Marching Through Georgia" and "Wake Nicodemus" were first published by this firm, and all had immense sales. "Marching Through Georgia" was Work's most successful song, and its stirring melody is as popular to-day as ever. After the close of the war Mr. Work made an extended tour through Europe, and while on the sea wrote his renowned song entitled "The Ship That Never Returned." Among the songs written by Mr. Work during the later years of his life we may mention "Come Home Father" and "King Bibler's Army," both of which are famous temperance songs. His "Grandfather's Clock," "Phantom Footsteps," "The Lost Letter" and "The Prayer on the Pier" have all had extraordinary sales. Mr. Work's domestic life was saddened by the insanity of his wife, who died in an asylum for the insane in 1883. The popular song writer survived his wife only one year, dying suddenly of heart disease on June 8th, 1884, at Hartford. His remains are interred in Spring Grove Cemetery, in that city, where on memorial days "Our Boys in Blue" strew flowers on the grave of their poet and songster, whose words and melodies led them to deeds of valor.

MARCHING THROUGH GEORGIA.

WRITTEN IN HONOR OF SHERMAN'S FAMOUS MARCH FROM "ATLANTA TO THE SEA."

Words and Music by HENRY C. WORK.

1. Bring the good old bu - gle, boys, we'll
 2. How the dark - eys shout - ed when they
 2. Yes, and there were Un - ion men who
 4. "Sher - man's dash - ing Yan - kee boys will
 5. So we made a thor - ough - fare for

sing an - oth - er song— Sing it with a spir - it that will
 heard the joy - ful sound! How the turk - eys gob - bled which our
 wept with joy - ful tears, When they saw the hon - or'd flag they
 nev - er reach the coast!" So the sun - cy reb - els said, and
 Free - dom and her train, Six - ty miles in lat - i - tude—three

MARCHING THROUGH GEORGIA.

start the world a long— Sing it as we used to sing it.
 com - mis - sa - ry found! How the sweet po - ta - toes e - ven
 had not seen for years; Hard - ly could they be re - strained from
 'twas a hand - some boast, Had they not for - got, a - las! to
 hun - dred to the main; Trea - son fled be - fore us, far re -

fif - ty thou - sand strong, While we were marching through Geor - gia.
 start - ed from the ground, While we were marching through Geor - gia.
 breaking forth in cheers, While we were marching through Geor - gia.
 reckon with the host, While we were marching through Geor - gia.
 - sistance was in vain, While we were marching through Geor - gla.

CHORUS.

f
 "Hur-rah! Hur - rah! we bring the ju - bi - lee! Hur - rah! Hur - rah! the
 "Hur-rah! Hur - rah! we bring the ju - bi - lee! Hur - rah! Hur - rah! the

flag that makes you free!" So we sang the cho - rus from At -

flag that makes you free!" So we sang the cho - rus from At -

The first system of the musical score for 'Marching Through Georgia'. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is for piano accompaniment. The key signature is one flat (B-flat major or D minor). The lyrics are: 'flag that makes you free!" So we sang the cho - rus from At -'.

- lan - ta to the sea, While we were marching through Geor - gia.

- lan - ta to the sea, While we were marching through Geor - gia.

The second system of the musical score. It continues with the same five-staff format. The lyrics are: '- lan - ta to the sea, While we were marching through Geor - gia.'

THE BATTLE-CRY OF FREEDOM.

RALLYING SONG.

Geo. F. Root.



1. Yes, we'll ral - ly 'round the flag, boys, we'll
 2. We are spring - ing to the call of our
 3. We will wel - come to our num - bers the
 4. So we're spring - ing to the call from the

The piano accompaniment for the first verse consists of two staves. The right hand (treble clef) plays a melody in G major, starting with a half note G, followed by eighth notes A-B, C-D, E-F, and ending with a half note G. The left hand (bass clef) plays a bass line in G major, starting with a half note G, followed by eighth notes A-B, C-D, E-F, and ending with a half note G. The time signature is common time (C).

ral - ly once a - gain, Shout - ing the bat - tle - cry of Free - dom, We will
 Broth - ers gone be - fore, Shout - ing the bat - tle - cry of Free - dom, And we'll
 loy - al, true and brave, Shout - ing the bat - tle - cry of Free - dom, And al -
 East and from the West, Shout - ing the bat - tle - cry of Free - dom, And we'll

The piano accompaniment for the second verse consists of two staves. The right hand (treble clef) plays a melody in G major, starting with a half note G, followed by eighth notes A-B, C-D, E-F, and ending with a half note G. The left hand (bass clef) plays a bass line in G major, starting with a half note G, followed by eighth notes A-B, C-D, E-F, and ending with a half note G. The time signature is common time (C).

ral - ly from the hill - side, we'll gath - er from the plain, Shout - ing the bat - tle - cry of
 fill the va - cant ranks with a mil - lion free - men more, Shout - ing the bat - tle - cry of
 tho' they may be poor, not a man shall be a slave, Shout - ing the bat - tle - cry of
 hurl the reb - el crew from the land we love the best, Shout - ing the bat - tle - cry of

CHORUS.

Fortissimo.

Free - dom. The Un - ion for - ev - er, Hur - rah! boys, Hurrah!
 The Un - ion for - ev - er, Hur - rah! boys, Hurrah!
 The Un - ion for - ev - er, Hur - rah! boys, Hurrah!

Down with the traitor, Up with the star; While we ral - ly 'round the flag, boys,

Down with the traitor, Up with the star; While we ral - ly 'round the flag, boys,

Down with the traitor, Up with the star; While we ral - ly 'round the flag, boys,

The first system of the musical score for 'The Battle-Cry of Freedom'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts have lyrics: 'Down with the traitor, Up with the star; While we ral - ly 'round the flag, boys,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Ral - ly once a - gain, Shout - ing the bat - tle-cry of Free - dom.

Ral - ly once a - gain, Shout - ing the bat - tle-cry of Free - dom.

Ral - ly once a - gain, Shout - ing the bat - tle-cry of Free - dom.

The second system of the musical score. It continues with four vocal staves and piano accompaniment. The lyrics are: 'Ral - ly once a - gain, Shout - ing the bat - tle-cry of Free - dom.' The piano accompaniment continues with the same rhythmic patterns as the first system, ending with a double bar line.

WHEN JOHNNY COMES MARCHING HOME.

Words and Music by LOUIS LAMBERT.

With Spirit.

Piano introduction in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *fp* (fortissimo piano) and *ff* (fortissimo).

Solo. Chorus.

Vocal melody for the first line of the song, starting with a solo and followed by a chorus. The melody is in 6/8 time and features a mix of eighth and sixteenth notes.

1. When Johnny comes marching home a-gain, Hur - rah, hur -
2. The old church bell will peal with joy, Hur - rah, hur -

Piano accompaniment for the first line of the song. The right hand continues the melodic line, while the left hand provides a steady rhythmic base with chords. Dynamics include *ff* (fortissimo).

Solo. Chorus. Solo.

Vocal melody for the second line of the song, featuring a solo, chorus, and solo section. The melody is in 6/8 time and includes some grace notes.

- rah! We'll give him a heart - y wel - come then, Hur - rah, hur - rah! The
 - rah! To wel - come home our dar - ling boy, Hur - rah, hur - rah! The

Piano accompaniment for the second line of the song. The right hand continues the melodic line, while the left hand provides a steady rhythmic base with chords. Dynamics include *p* (piano) and *ff* (fortissimo).

men will cheer, the boys will shout, The la - dies they will all turn out,
vil - lage lads and las - sies say, With ro - ses they will strew the way,

p

Chorus. Repeat ad lib.

And we'll all feel gay, When John - ny comes march - ing home.
And we'll all feel gay, When John - ny comes march - ing home.

f

fp *fp* *ff*

Solo. Chorus.

3. Get rea - dy for the Ju - bi - lee, Hur - rah, hur -
4. Let love and friend-ship on that day, Hur - rah, hur -

ff

Solo. Chorus. Solo.

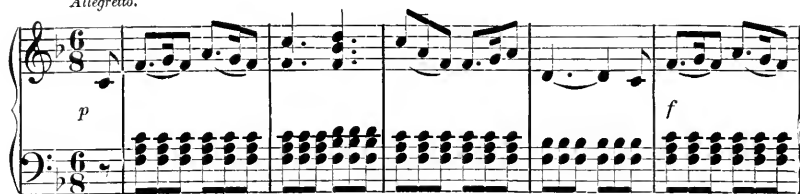
- rah! We'll give the he - ro three times three, Hur - rah, hur - rah! The
 - rah! Their choic - est trea - sures then dis - play; Hur - rah, hur - rah! And

lau - rel wreath is rea - dy now, To place up - on his roy - al brow.
 let each one per - form some part, To fill with joy the war - rior's heart.

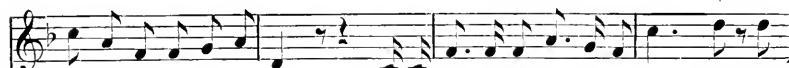
Chorus. Repeat ad lib.

And we'll all feel gay, When John - ny comes march - ing home.
 And we'll all feel gay, When John - ny comes march - ing home.

WHEN SHERMAN MARCHED DOWN TO THE SEA.

Allegretto.

1. Our campfire shone bright on the moun - tain That
2. When cheer up-on cheer for bold Sher - man Went
3. Then forward, boys; forward to bat - tle, We



frown'd on the riv - er be - low,
up from each val - ley and glen,
march'd on our wea - ri - some way,

While we stood by our guns in the morn - ing, And
And the bu - gles re - ech - oed the mu - sic That
And westerm'd the wild hills of Re - sa - ca, God





ea - ger - ly watch'd for the foe; When a horseman rode out from the dark - ness That
came from the lips of the men— For we knew that the stars on our ban - ners, More
bless those who fell on that day!— Then Kew - e - saw, dark in its glo - ry, Frown'd




hung o - ver mountain and tree, And shouted, "Boys, up and be rea - dy, For
bright in their splendor would be, And the blessings from Northland would greet us When
down on the flag of the free, But the East and the West bore her stan - dard When




Sherman will march to the sea,"
Sherman march'd down to the sea.
Sherman march'd down to the sea.



4 Still onward we pressed till our banners
Swept out from Atlanta's grim walls,
And the blood of the patriot dampened
The soil where the traitor's flag falls;
But we paused not to weep for the fallen
Who slept by each river and tree,
Yet we twined them a wreath of the laurel,
And Sherman marched down to the sea.

5 Proud, proud was our army that morning
That stood by the cypress and pine,
Then Sherman said, "Boys, you are weary,
This day fair Savannah is mine!"
Then sang we a song for our chieftain,
That echoed o'er river and sea,
And the stars on our banners shone brighter
When Sherman marched down to the sea.

WE'LL GO DOWN OURSELVES.

Words and Music by HENRY C. WORK.



The first line of the song features a vocal melody and piano accompaniment. The vocal line has three verses: 1. "What shall we do, as", 2. "What shall we do when", and 3. "What shall we do when". The piano accompaniment continues with chords and a bass line.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "years go by, And Peace re-mains a stran-ger— With ar-mies march To storm the reb-el quar-ters— If all the men For bat-tle have en-list-ed— And". The piano accompaniment provides a steady harmonic and rhythmic foundation.

Rich-mond yet in reb-el hands, And Wash-ing-ton in dan-ger? What
as of yore, their march-es end lie-side Po-to-mac's wa-ters? May
yet the reb-els hold their ground, And law is yet re-sis-ted?" In-

The first system of the musical score for 'We'll Go Down Ourselves.' It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

shall we do for lead-ers, when Old Age this race is crop-ping?" I
not we call our sol-diers home? May not we think of stop-ping?" I
-stead of do-ing as I should—The theme po-lite-ly drop-ping, I

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The piano accompaniment features a more active right hand with eighth-note chords.

A little faster.

ask'd some la-dies whom I met—And did n't it set them hop-ping!
strove to frame the ques-tion fair—But did n't it set them hop-ping!
ven-tured yet one ques-tion more—Oh did n't it set them hop-ping!

The third system of the musical score, marked 'A little faster.' It continues the vocal melody and piano accompaniment. The piano accompaniment features a more active right hand with eighth-note chords.

CHORUS. *With Spirit.*

“What shall we do? What shall we do? Why, lay them on the shelves, And we'll go down ourselves

“What shall we do? What shall we do? Why, lay them on the shelves, And we'll go down ourselves

The musical score for the chorus is written for four staves. The first two staves are vocal parts (Soprano and Alto), and the next two are piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats), and the time signature is 3/2. The melody is characterized by a strong, rhythmic pattern of eighth and sixteenth notes, with a prominent bass line in the piano part.

And teach the reb-els something new. And teach the rebels something new.”

something new,

And teach the rebels some - thing new, And teach the rebels something new.”

This section continues the musical score, featuring the same four-staff layout. It includes the vocal lines and piano accompaniment for the concluding phrases of the chorus. The piano part provides a steady harmonic foundation with chords and moving lines in both hands.

THE FIRST GUN IS FIRED!

"MAY GOD PROTECT THE RIGHT."

Geo. F. Root.



1. The first gun is fired! May God pro- tect the
 2. The first gun is fired! Its ech - oes thrill the
 3. The first gun is fired! Oh, heed the sig - nal

right! Let the free-born sons of the North a - rise In pow'r's a - veng - ing
 land, And the bound-ing hearts of the pa - triot throng Now firm - ly take their
 well, And the thun - der tone as it rolls a - long Shall sound op - pres - sion's

night;
 stand;
 knell;
 Shall the glo - rious Un - ion our fath - er's made By
 We will bow no more to the ty - rant few, Who
 For the arm of free - dom is migh - ty still, Its

THE FIRST GUN IS FIRED!

First system of the musical score. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "ruth - less hands be sun - der'd? And we of free - dom's / scorn our long for - bear - ing, But with Co - lum - bia's / strength shall fail us nev - er. That strength we'll give to our".

Second system of the musical score. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "sa - cred rights By trait - tions foes be plun - der'd? A - / stars and stripes We'll quench their trait - tions dar - ing. A - / right - eous cause And our glo - rious land for - ev - er. A -".

Third system of the musical score. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "- rise, a - rise. a - rise! And gird ye for the fight,..... And".

Fourth system of the musical score. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "let our watch - word ev - er be, 'May God protect the right.'".

CHORUS.

A - rise, a - rise, a - rise! And gird ye for the fight,..... And

A - rise, a - rise, a - rise! And gird ye for the fight, And

The first system of the chorus consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major key and has a steady, rhythmic feel.

let our watch - word ev - er be, "May God pro-tect the right."

let our watch - word ev - er be, "May God pro-tect the right."

The second system of the chorus also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The music continues with a similar rhythmic pattern, ending with a double bar line.

TRAMP! TRAMP! TRAMP!

(THE PRISONER'S HOPE.)

Words and Music by GEO. F. ROOT.

Tempo di Marcia.



The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The melody is in 4/4 time, with a key signature of two flats. The lyrics are as follows:

1. In the pris-on cell I sit Think-ing Moth-er dear, of you, And our
 2. In the bat-tle front we stood When their fierc-est charge they made, And they
 3. So with-in the pris-on cell, We are wait-ing for the day That shall

The piano accompaniment consists of quarter notes in the right hand and quarter notes in the left hand, with some chords in the right hand.

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are as follows:

bright and hap-py home so far away, And the tears they fill my eyes Spite of
 swept us off a hundred men or more, But be-fore we reach'd their lines They were
 come to o-pen wide the i-ron door, And the hollow eye grows bright, And the

The piano accompaniment continues with quarter notes in the right hand and quarter notes in the left hand, with some chords in the right hand.

all that I can do, Tho' I try to cheer my comrades and be gay.
beat - en back dismayed, And we heard the cry of vict - 'ry o'er and o'er.
poor heart al-most gay, As we think of see-ing home and friends once more.

When the Chorus is sung, this may be omitted after the first verse.

Tramp, tramp, tramp, the boys are march - ing, Cheer up comrades they will come, And be-
Tramp, tramp, tramp, the boys are march - ing, Cheer up comrades they will come, And be-
Tramp, tramp, tramp, the boys are march - ing, Cheer up comrades they will come, And be-

When the Chorus is not sung, end here.

- neath the starry flag. We shall breathe the air again, Of the free-land in our own beloved home.
- neath the starry flag. We shall breathe the air again, Of the free-land in our own beloved home.
- neath the starry flag. We shall breathe the air again, Of the free-land in our own beloved home.

CHORUS.

Tramp, tramp, tramp, the boys are march - ing, Cheer up comrades they will come, And be-

Tramp, tramp, tramp, the boys are march-ing on, O Cheer up com - rades they will come, And be-

Tramp, tramp, tramp, the boys are march-ing on, O Cheer up com - rades they will come, And be-

The musical score for the chorus consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in G major, 2/4 time. The fourth staff is a piano accompaniment in G major, 2/4 time, featuring a steady eighth-note bass line and chords in the right hand.

-neath the star - ry flag We shall breathe the air again, Of the free-land in our own be-lov-ed home,

-neath the star - ry flag We shall breathe the air again, Of the free-land in our own be-lov-ed home,

-neath the star - ry flag We shall breathe the air again, Of the free-land in our own be-lov-ed home,

The second part of the chorus consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in G major, 2/4 time. The fourth staff is a piano accompaniment in G major, 2/4 time, featuring a steady eighth-note bass line and chords in the right hand.

ON, ON, ON, THE BOYS CAME MARCHING!

OR THE PRISONER FREE.

(SEQUEL TO "TRAMP, TRAMP, TRAMP.")

Words and Music by GEO. F. ROOT.

Tempo di Marcia.

The piano introduction is in 4/4 time, marked 'Tempo di Marcia'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The music consists of a series of chords and single notes, creating a rhythmic pattern suitable for a march.

The first system of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal melody is marked with a '1' above the first measure, indicating the first of three verses. The piano accompaniment consists of chords and single notes.

1. O! the day it came at last, When the glorious tramp was heard, And the
 2. O! the feeblest heart grew strong, And the most despondent sure, When we
 3. O! the war is o-ver now, And we're safe at home a-gain, And the

The second system of the song continues the vocal melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal melody is marked with a '2' above the first measure, indicating the second of three verses. The piano accompaniment consists of chords and single notes.

boys came marching tif - ty thou-sand strong, And we grasp'd each other's hands, Tho' we
 heard the thrilling sounds we lov'd so well, For we knew that want and woe, We no
 cause we starv'd and suf-fer'd for, is won, But we nev-er can forget, 'Mid our

Used by permission of Geo. F. Root.

ut-ter'd not a word, As the boom-ing of our can-non rolled a - long!
 long - er should endure, When the hosts of freedom reach'd our pris - on - cell!
 woe and 'mid our pain, How the glo-rious Un-ion men came tramp-ing on!

The first system of the musical score for 'On, On, On, The Boys Came Marching!'. It features a vocal melody in treble clef and piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The lyrics are written below the vocal line.

When the Chorus is sung, this may be omitted after the first verse.

On, on, on the boys came march - ing, Like a grand ma-jes-tic sea, And they

[After last verse say "Yes, yes, yes, the boys came marching" instead of "On." &c.]

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics 'On, on, on the boys came march - ing, Like a grand ma-jes-tic sea, And they' are written below the vocal line. A bracketed instruction indicates an alternative lyric for the end of the verse.

When the Chorus is not sung, end here.

dash'd away the guard from the heavy iron door, And we stood beneath the starry banner, free!

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics 'dash'd away the guard from the heavy iron door, And we stood beneath the starry banner, free!' are written below the vocal line.

CHORUS.

On, on, on, the boys came march - ing, Like a grand ma - jes - tic sea, And they

On, on, on, the boys came marching, Like a grand ma - jes - tic sea, And they

On, on, on, the boys came marching, Like a grand ma - jes - tic sea, And they

The musical score for the chorus consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The fourth staff is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is a simple, rhythmic march.

dash'd away the guard, From the heavy i - ron door, And we stood beneath the star-ry banner, free.

dash'd away the guard, From the heavy i - ron door, And we stood beneath the star-ry banner, free.

dash'd away the guard, From the heavy i - ron door, And we stood beneath the star-ry banner, free.

The musical score for the verse consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The fourth staff is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody continues the march from the chorus.

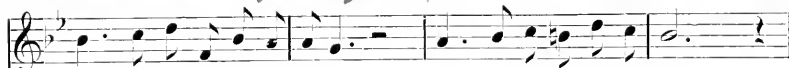
JUST BEFORE THE BATTLE, MOTHER.

Words and Music by GEO. F. ROOT.

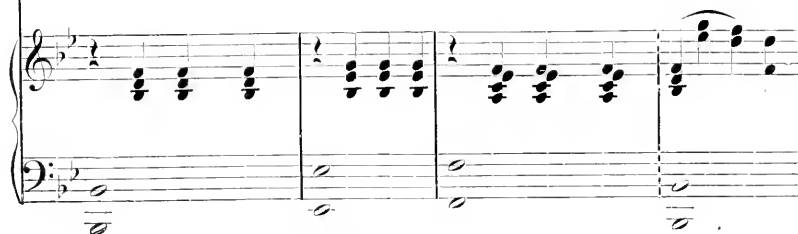
Tenderly.



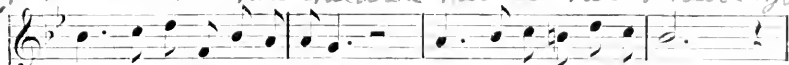
*Silly darling, kiss your mamma you're my comfort, joy & pride
Now I know she loves her daughter just as much as I love you
yes, dear Jesus, take my daughter, for the work across the sea*



- | | | | |
|----------|------------------------------|------|----------------------------|
| 1. Just | be-fore the bat-tle, Mother, | I | am thinking most of you, |
| 2. Oh | I long to see you, Mother, | And | the lov-ing ones at home, |
| 3. Hark! | I hear the bu-gles sounding, | 'Tis | the sig-nal for the fight, |

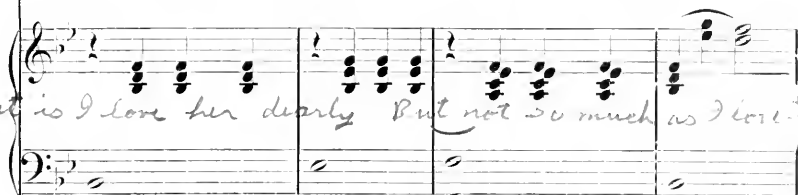


How could I ever live without you Come up close my dear one
 JUST BEFORE THE BATTLE, MOTHER. 31
what if the little heathen children see her & need you too



While up - on the field we're watching,
 But I'll nev - er leave our banner,
 Now may God pro-tect us, Mother,

With the en - e - my in view -
 Till in hon - or I can come.
 As he ev - er does the right.



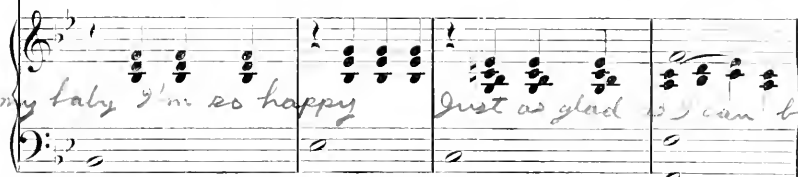
True it is I love her dearly But not so much as I love thee

sister now, & I will tell you what I heard this very day
Don't you pity them my darling? Sadder things I never heard



Com - rades brave are round me ly - ing,
 Tell the traitors, all a-round you,
 Hear the "Bat-tle Cry of Freedom,"*

Fill'd with tho't of home and God;
 That their cru - el words, we know,
 How it swells up - on the air, Oh,



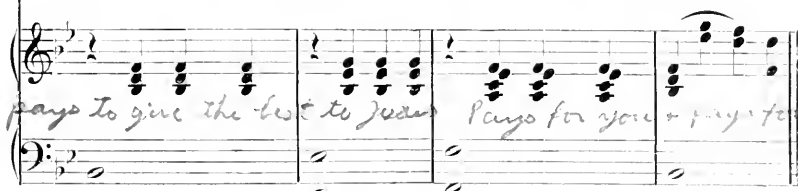
Oh, my baby I'm so happy Just as glad as I can be

A mother gave to God her daughter For a mission far away
you see, they pray to dreadful idols & never hear from God's son



well they know that on the morrow,
 eve - ry bat-tle kill our soldiers
 yes we'll ral - ly round the standard,

Some will sleep beneath the sod,
 By the help they give the foe.
 Or we'll per-ish no - bly there.



It pays to give the best to Jesus Pays for you & pays for me

* In some of the divisions of our army the "Battle Cry" is sung, when going into action, by order of the commanding officers.

Precious thing you're my treasure Dearest one I ever had

32

JUST BEFORE THE BATTLE, MOTHER.

Harwell Dolly you're my treasure Dearest one I ever had

Fare-well, Mother, you may never

Press me to your heart a - gain; But

Fare-well, Mother, you may never, you may nev-er, Mother, Press me to your heart a - gain; But

Fare-well, Mother, you may never, you may nev-er, Mother, Press me to your heart a - gain; But

But I'm afraid you have a mission That's what makes my heart so sad
But Jesus had for you a mission That's what makes my heart so glad

O, you'll not forget me, Mother,

If I'm number'd with the slain.

O, you'll not forget me, Mother, you will not forget me If I'm number'd with the slain.

O, you'll not forget me, Mother, you will not forget me If I'm number'd with the slain.

JUST AFTER THE BATTLE.

Words and Music by GEO. F. ROOT.

With expression.



1. Still up - on the field of bat - tle, I am ly - ing, Mother dear,
2. Oh the first great charge was fear - ful, And a thousand brave men fell,
3. Oh the glorious cheer of tri - umph, When the foe-man turn'd and fled,





With my wounded comrades wait - ing, For the morning to ap - pear.
 Still a - mid the dreadful car - nage, I was safe from shot and shell.
 Leav - ing us the field of bat - tle, Strewn with dy - ing and with dead.



Ma - ny sleep to wa - ken nev - er, In this world of strife and death, And
 So a - mid the fa - tal show - er, I had near - ly pass'd the day, When
 Oh the tor - ture and the au - guish, That I could not fol - low on, But



ma - ny more are faint - ly call - ing, With their fee - ble dy - ing breath.
 here the dreaded Min - nie struck me, And I sunk a - mid the fray.
 here a - mid my fall - en com - rades, I must wait till morning's dawn.



CHORUS.

Moth - er dear, your boy is wound - ed, And the night is drear with pain, But

Moth - er dear, your boy is wound - ed, And the night is drear with pain, But

with pain,

The musical score for the chorus consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a simple harmonic pattern in the right hand and a steady bass line in the left hand.

Repeat pp.

still I feel that I shall see you, And the dear old home a - gain.

still I feel that I shall see you, And the dear old home a - gain.

The musical score for the repeat of the chorus consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a simple harmonic pattern in the right hand and a steady bass line in the left hand. The score ends with a double bar line and repeat dots.

KINGDOM COMING.

Words and Music by HENRY C. WORK.



1. Say, dar-keys, hab you seen de mas-sa, Wid de mufstash on his face, Go

 The first vocal line is on a single staff with lyrics. Below it is a piano accompaniment consisting of two staves. The piano part features a steady bass line in the left hand and chords in the right hand.

long de road some time dis morn-in', Like he gwine to leab de place? He seen a smoke way

 The second vocal line continues the melody with lyrics. The piano accompaniment continues with similar harmonic support.

up de ribber, Whar de Liukum gunboats lay; He took his hat, an' lef berry sudden, An' I

 The third vocal line concludes the phrase with lyrics. The piano accompaniment provides the final harmonic support for this section.

CHORUS.

spee he's run a - way! De mas - sa run? ha, ha! De dar - key stay? ho,

De mas - sa run? ha, ha! De dar - key stay? ho,

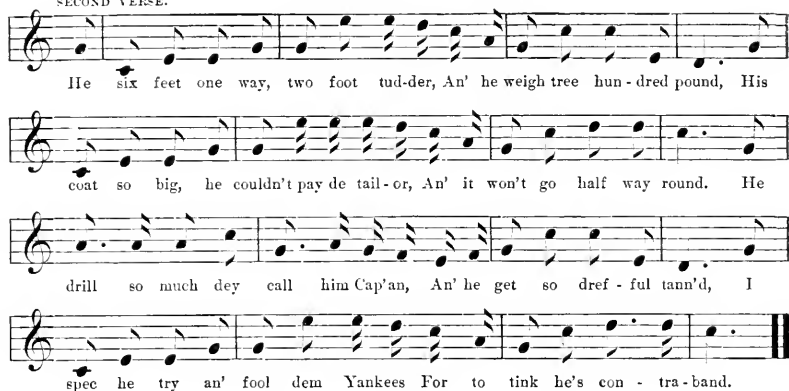
The chorus is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The melody is in G major, 2/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ho! It mus' be now de king-dom com-in', An' de year ob Ju - bi - lo!

ho! It mus' be now de king-dom com-in', An' de year ob Ju - bi - lo!

This section continues the chorus with the same four-part vocal arrangement and piano accompaniment. It concludes with a final double bar line.

SECOND VERSE.



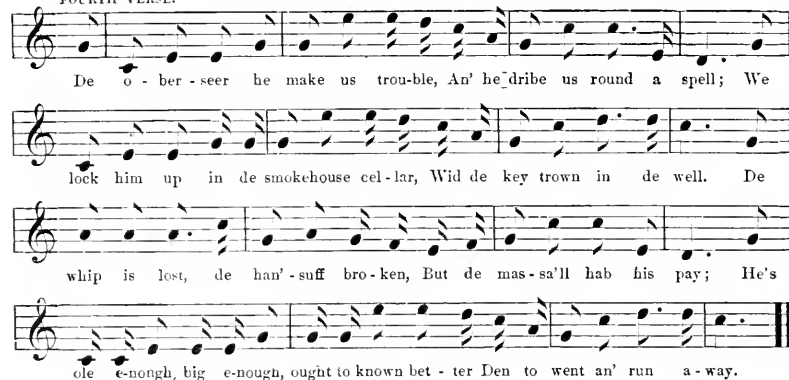
He six feet one way, two foot tud-der, An' he weigh tree hun-dred pound, His
coat so big, he couldn't pay de tail-or, An' it won't go half way round. He
drill so much dey call him Cap'an, An' he get so dref-ful tann'd, I
spec he try an' fool dem Yankees For to tink he's con-tra-band.

THIRD VERSE.



De dar-keys feel so lone-some lib-ing in de log-house in de lawn, Dey
move dar tings to mas-sa's par-lor For to keep it while he gone. Dar's
wine an' ci-der in de kitchen, An' de dar keys dey'll hab some; I
spose dey'll all be con-fis-ca-ted When de Lin-kum so-jers come.

FOURTH VERSE.



De o-ber-seer he make us trou-ble, An' he drike us round a spell; We
lock him up in de smokehouse cel-lar, Wid de key trown in de well. De
whip is lost, de han'-suff bro-ken, But de mas-sa'll hab his pay; He's
ole e-nough, big e-nough, ought to know bet-ter Den to went an' run a-way.

BABYLON IS FALLEN!

SEQUEL TO "KINGDOM COMING."

Words and Music by HENRY C. WORK.



1. Don't you see de black clouds Ris - in' o - ber yon - der
2. Don't you see de light - nin' Flash - in' in de cane - brake,
3. Way up in de corn - field, Whar you hear de tun - der,



Whar de Massa's ole plan - ta - tion am? Neb - ber you be fright-en'd—
 Like as if we gwine to hab a storm? Nol you is mis - ta - ken—
 Dat is our ole for - ty - pounder gun; When 'de shells are miss - in',

Dem is on - ly dar - keys, Come to jine an' fight for Un - cle Sam.
 'Tis de dar-key's bay - 'nets, An' de but-tons on dar u - ni - form.
 Don we load wid punk - ins, All de same to make de cow - ards run.

CHORUS.

Look out dar, now! We's a gwine to shoot! Look

Look out dar, now! We's a gwine to shoot! Look

ff ff >

out dar—don't you un-der-stand? Bab - y - lon is fall - en!

out dar—don't you un-der-stand? Oh, don't you know dat Bab - y - lon s all - en!

Repeat the Chorus somewhat softly.

Bab - y - lon is fall - en! And we's agwine to oc - cu - py de land.

Bab - y - lon is fall - en! And we's agwine to oc - cu - py de land.

4 Massa was de Kernel
In de rebel army,
Ebber sence he went an' run away;
But his lubly darkeys,
Dey has been a watchin',
An' dey take him pris'ner tudder day.

5 We will be de massa,
He will be de sarvant—
Try him how he like it for a spell;
So we crack de Butt'nits,
So we take de Kernel,
So de cannon carry back de shell.

COLUMBIA'S GUARDIAN ANGELS.

Words and Music by HENRY C. WORK.



1. An ech - o floats down from the moun - tains, And
2. The banner hangs high in the heav - ens, The
3. The stronghold of Ty - rau - ny trem - bles—Her
4. They bring us the place a-mong na - tions, Our
5. They bring us that bless-ing of bless - ings, Which



finds on the prairies re - lease;	An ech - o whose won - der - ful bur - den is
bea - con com - men - ces to burn;	The shout of the freedman goes up - ward, To
min - ions re - tire in dis - may;	Like spec - ters that fade in the dark - ness, Be -
au - ces - tors gave us be - fore;	The birth-right that some would have bar - ter'd, They
few were yet looking to see—	A firm and un - change - a - ble Un - ion, In



REFRAIN.

m

"Vic - to - ry! Lib - er - ty! Peace!"
 welcome their wait - ed re - turn.
 fore the ar - ri - val of day.
 now in its full - ness re - store.
 fact, as in the o - ry, free!

{ The glo - ri - ous tri - o, be - hold they are
 Go - tell the lone watch - ers of earth, they are

com - ing! Their her - aids are stand - ing e'en now at your door; }
 com - ing To bless us - he with us - for - sake us no more. }

SEMI-CHORUS.

Commence very softly.

Are coming, are coming, are coming, are coming, are coming, are coming once more.

Are coming, are coming, are coming, are coming, are coming, are coming once more.

Are com - ing, are com - ing, are com - ing once more.

* If the voice does not reach G easily, sing the small notes.

CHORUS.

ff

"Glo-ry to God in the high - est!" And the peo - ple shall answer "A -

- men!" Co-lum-bi - a's Guar-di - an An - gels Re-turn to their em-pire a - gain.

TAKE YOUR GUN AND GO, JOHN.

H. T. MERRILL.



1. Don't stop a moment to think, John; Our coun-try calls, then
 2. I've heard my grand-sire tell, John, He fought at Bun-ker

 The first two lines of the song are in 2/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the staff.

go. Don't fear for me nor the chil-dren, John, I'll care for them, you
 Hill, He count-ed all his life and wealth, His coun-try's off-ring

 The third and fourth lines of the song continue the melody and piano accompaniment. The lyrics are written below the staff.

know! Leave the corn up - on the stalk, John; The fruit up - on the
still. Would I shame the brave old blood, John; That flow'd on Mon-mouth

tree, And all our lit - tle stores, John; Yes, leave them all to me.
plain? No! take your gun and go, John; Tho' I ne'er see you a - gain.

CHORUS.

Then take your gun and go, Yes, take your gun and go, For .
Then take your gun and go, Yes, take your gun and go, For

Repeat pp.

Ruth can drive the ox - en, John, And I can use the hoe.

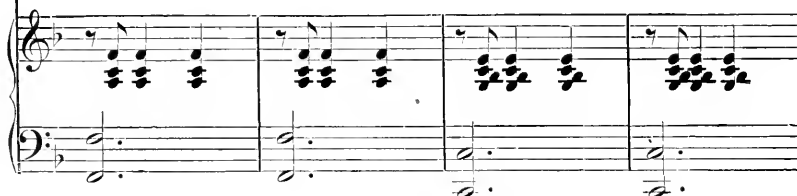
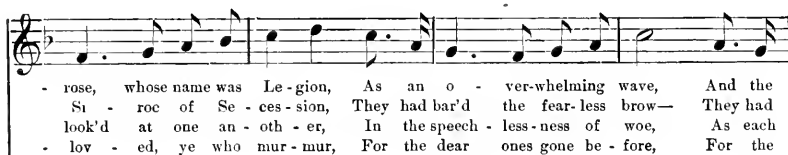
3 The army's short of blankets, John,
Then take this heavy pair,
I spun and wove them when a girl,
And work'd them with great care.
A rose in every corner, John;
And here's my name, you see!
On the cold ground they'll warmer feel,
Because they're made by me.

4 And, John, if God has willed it so
We ne'er shall meet again,
I'll do the best for the children, John,
In sorrow, want or pain.
On winter nights I'll teach them, John,
All that I learned at school;
To love our country, keep her laws
Obey the Savior's rule.

5 And now good-bye to you, John;
I cannot say Farewell!
We'll hope and pray for the best, John;
His goodness none can tell,
May His arm be round about you, John,
To guard you night and day;
Be our beloved country's shield,
Till war shall pass away.

LAY ME DOWN AND SAVE THE FLAG.

GEO. F. ROOT.

With expression.

hat - the surg'd its bil - lows Round a - cho - sen few and brave; And they
 heard that voice and heed - ed— Could they hear and heed it now? But his
 eve would ask a broth - er, Shall we stay, or shall we go! And a -
 man - ly son and broth - er, That may greet you nev - er - more; For the

near'd the sa - cred ban - ner, With their foul and flaunting rag, When the
 heart is in the bat - tle— Shall the hal - low'd en - sign drag, While a
 gain the sight was blast - ed, By the trai - tor's boastful rag, And a
 lov - ing arm that shield - ed, For the hope whose pin - ions lag, Let the

dy - ing he - ro shout - ed, "Lay me down and save the Flag."
 hand is left to res - cue? "Lay me down and save the Flag."
 gain the word fell stern - ly, "Lay me down and save the Flag."
 lips that quiv - er fal - ter, "Lay me down and save the Flag."

CHORUS.

1, 2, 3. So he fell, the brave com-man - der, like the oak from mountain crag;
 4. Slumber calm - ly, brave com-man - der, Where thou art no pin-ions lag,

The musical score for the chorus consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below. The piano accompaniment is in treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

But his last words still are ring - ing, "Lay me down and save the Flag."
 Fame will bear thy words for - ev - er, "Lay me down and save the Flag."

This section of the score continues the musical theme with four vocal staves and piano accompaniment. The lyrics are repeated, and the music concludes with a final chord. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

O WRAP THE FLAG AROUND ME, BOYS.

R. STEWART TAYLOR.

Moderato.

1. O, wrap the flag a - round me, boys, To die were far more
 2. O, I had thought to greet you, boys, On ma - ny a well won
 3. But though my bo - dy mould - er, boys, My spir - it will be

sweet, With Free-dom's star - ry em - ble, boys, To be my wind - ing
field, When to our star - ry ban - ner, boys, The trai - t'rous foe should
free, And eve - ry com - rade's hon - or, boys, Will still be dear to

sheet, In life I lov'd to see it wave, And fol - low where it
yield; But now, a - las! I am de - nied My dear - est earth - ly
me. There, in the thick and blood - y fight Ne'er let your ar - dor

led, And now my eyes grow dim, my hands, Would clasp its last bright shred.
pray'r— You'll fol - low and you'll meet the foe, But I shall not be there.
lag, For I'll be there still hov'ring near, A - bove the dear old flag.

CHORUS.

1. Then wrap the flag a - round me, boys, To die were far more sweet, ...

2. Yet wrap etc

3. So wrap the flag a - round me, boys, To die were far more sweet,

The musical score for the chorus consists of three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clef). The lyrics are: "1. Then wrap the flag a - round me, boys, To die were far more sweet, ...", "2. Yet wrap etc", and "3. So wrap the flag a - round me, boys, To die were far more sweet,".

With Free-dom's star - ry em - blem, boys, To be my wind - ing sheet.

The musical score for the second part of the chorus consists of three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clef). The lyrics are: "With Free-dom's star - ry em - blem, boys, To be my wind - ing sheet.".

OUR CAPTAIN'S LAST WORDS.

H. C. WORK.



1. Where the fore-most
 2. Through the bat-tle
 3. Men who were not

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes chords marked with a 'p' (piano) dynamic. The lyrics are aligned with the vocal line.

flag was fly-ing, Pierc'd by ma-ny a shot and shell,
 smoke they bore him, But his words were grow-ing wild;
 used to weep-ing, Turn'd a-side to hide a tear,

The second system continues the vocal melody and piano accompaniment. The piano part features a series of chords in the right hand and a steady bass line in the left hand. The lyrics are aligned with the vocal line.

Where the brav - est men were dy - ing, There our gal - lant
Heed - ing not the scenes be - fore him, Ste - phen was once
When they saw the pal - lor creep - ing, That as - sured them

cap - tain fell. "Boys! you fol - low now an - oth - er!
more a child. "Ah, she comes! there is no oth - er,
death was near. Kind - ly as he were a broth - er,

Fol - low till the foe shall yield;" Then he whis - per'd
Speaks my name with such a joy; Press me to your
Stran - gers caught his part - ing breath, La - den with the

“Tell me moth - er, Ste - phen died up - on..... the field,”
 bo - som, moth - er, Call me still your dar - ling boy,”
 mur - mur “moth - er,” Last up - on his lips..... in death.

The first system of the musical score. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

“Moth - er,..... Moth - er!..... Ste - phen died up -
 “Moth - er,..... Moth - er!..... Call me still your
 “Moth - er,..... Moth - er!”..... Last up - on his

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The vocal line has a more complex rhythm with some notes beamed together. The piano accompaniment continues with chords and single notes.

on..... the field,”
 dar - ling boy,”
 lips..... in death.

The third system of the musical score. It concludes the piece. The vocal line has a final flourish. The piano accompaniment ends with a final chord in the right hand and a single note in the left hand.

STAND UP FOR UNCLE SAM, MY BOYS.

Geo. F. Root.

With Spirit.

1. Stand up for Un - cle Sam, my boys, With hearts brave and true; Stand
 2. Oh, strike for Un - cle Sam, my boys, For dan - ger is near; Yes!
 3. Oh, fall for Un - cle Sam, my boys, If need be to save; Yes!



- up for Un - cle Sam, my boys, For he has stood by you. He's
 strike for Un - cle Sam, my boys, And all to you most dear. Re -
 fall for Un - cle Sam, my boys, Tho' in a sol - dier's grave. His



made your home the bright-est, The sun e'er shone up - on; For
 - bel - ious sons are plot - ting To lay the home-stead low, Their
 flag so long our glo - ry, Dis - hon - or'd shall not be, But

hon - or, right and free - dom, He's ma - ny a bat - tle won.
 hands are mad - ly lift - ed To give the fa - tal blow.
 heav'n-ward float for - ev - er, The ban - ner of the free.

CHORUS.

Stand up for Un - cle Sam, my boys, With hearts brave and

Stand up for Un - cle Sam, my boys, With hearts brave and

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "true, Stand up for Un - cle Sam, my boys, For he has stood by". The piano part features chords in the right hand and a simple bass line in the left hand.

true, Stand up for Un - cle Sam, my boys, For he has stood by

Second system of the musical score. It continues with four vocal staves and piano accompaniment. The lyrics "you." appear under the first and third vocal staves. The piano part continues with chords and a bass line, ending with a double bar line.

you.

you.

STARVED IN PRISON.

Words and Music by GEO. F. ROOT.

With deep feeling.

1. Had they fall - en in the bat - tle, With the old flag wav - ing
 2. Had they died in ward or sick - room, Nurs'd with but a sol - dier's
 3. Oh! the thought so sad comes o'er us, In this hour of joy and



high, We should mourn, but not in an - guish, For the sol - dier thus would
 care, We should grieve, but still be thank - ful That a hu - man heart was
 pride, That the hearts we loved so fond - ly Might be beat - ing by our

die; But the dear boys starv'd in pris - on, Help-less, friend - less and a -
 there - But the dear boys starv'd in pris - on, Help-less, friend - less and a -
 side; But the dear boys starv'd in pris - on, Help-less, friend - less and a -

- lone, While the haugh - ty reb - el lead - ers Heard unmov'd each dy - ing groan.
 - lone, While the heart - less reb - el lead - ers Heard unmov'd each dy - ing groan.
 - lone, While the cru - el reb - el lead - ers Heard unmov'd each dy - ing groan.

CHORUS.

Yes, they starv'd in pens and pris - ons, Help - less, friend - less and a - lone!

Yes, they starv'd in pens and pris - ons, Help - less, friend - less and a - lone!

The musical score for the chorus is written for four staves. The first two staves are vocal parts (soprano and alto) in G major, 4/4 time. The third staff is a vocal part (bass) in the same key and time. The fourth staff is a piano accompaniment in G major, 4/4 time, featuring chords and a simple bass line. The lyrics are: "Yes, they starv'd in pens and pris - ons, Help - less, friend - less and a - lone!"

And their woe can ne'er be spok - en, Nor their ag - o - ny be known.

And their woe can ne'er be spok - en, Nor their ag - o - ny be known.

The musical score continues with four staves. The first three staves are vocal parts (soprano, alto, and bass) in G major, 4/4 time. The fourth staff is a piano accompaniment in G major, 4/4 time. The lyrics are: "And their woe can ne'er be spok - en, Nor their ag - o - ny be known."

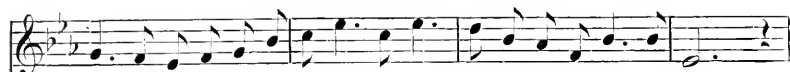
SLEEPING FOR THE FLAG.

Words and Music by HENRY C. WORK.

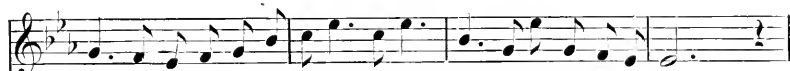
*Rather Slowly.*

1. When our boys come home in triumph, brother, With the lau-rels they shall gain ;
2. You who were the first on du-ty, brother, When "to arms" your leader cried—
3. You have cross'd the clouded riv-er, brother, To the mansions of the blest,





When we go to give them welcome, brother, We shall look for you in vain.
 You have left the ranks for - ev - er, brother— You have laid your arms a - side.
 Where the wick-ed cease from troubling, brother, And the wea-ry are at rest.



We shall wait for your re-turn-ing, brother, Tho' we know it can-not be;
 From the aw - ful scenes of bat-tle, brother, You were set for - ev - er free,
 Sure - ly we would not re-call you, brother, But the tears flow fast and free,



For your comrades left you sleeping, brother, Underneath a south - ern tree.
 When your comrades left you sleeping, brother, Underneath that south - ern tree.
 When we think of you as sleeping, brother, Underneath that south - ern tree.



CHORUS.

pp

Sleep - ing to wa - ken In this wea - ry world no more;

Sleep - ing to wa - ken In this wea - ry world no more;

Sleep - ing for your true lov'd country, brother, Sleeping for the flag you bore.

Sleep - ing for your true lov'd country, brother, Sleeping for the flag you bore.

LITTLE MAJOR.

Words and Music by HENRY C. WORK.

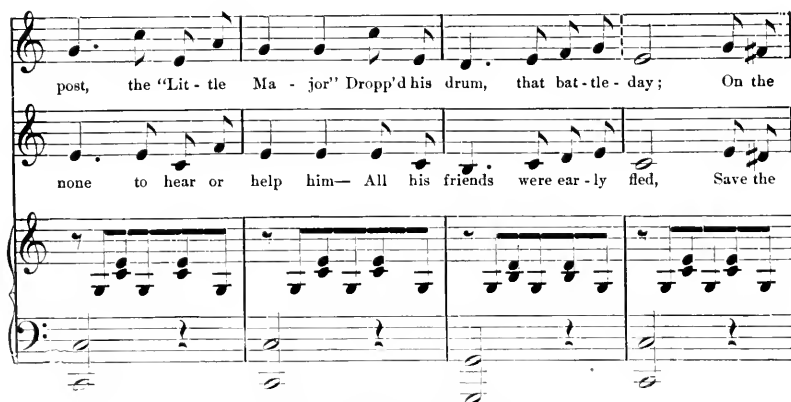
Tenderly.

SOPRANO.

1. At his

ALTO.

2. There are



grass all stain'd with crim-son, Thro' that bat-tle-night he..... lay— Cry-ing
forms, out-stretch'd around him, Of the dy-ing and the..... dead. Hush, they

“Oh! for love of Je-sus, Grant me but this lit-tle boon! Can you,
come! there falls a foot-step! How it makes his heart re-joice! They will

friend, re-fuse me wat-er? Can you, when I die so soon?’’
help, Oh,, they will save him, When they hear his faint-ing voice—

CHORUS.

Cry-ing, "Oh! for love of Je - sus, Grant me but this lit - tle boon! Can you,

friend, re - fuse me wat - er? Can you, when I die so soon?"

3 Now the lights are flashing round him,
And he hears a loyal word,
Strangers they, whose lips pronounce it,
Yet he trusts his voice is heard.
It is heard—Oh, God forgive them!
They refuse his dying pray'r!
"Nothing but a wounded drummer,"
So they say, and leave him there—

4 See! the moon that shone above him,
Veils her face, as if in grief;
And the skies are sadly weeping—
Shedding tear-drops of relief.
Yet to die, by friends forsaken,
With his last request denied,
This he felt his keenest anguish.
When at morn, he gasp'd and died—

WE ARE COMING, FATHER ABRAHAM.

SIX HUNDRED THOUSAND MORE.

Marcato.

By A VOLUNTEER.

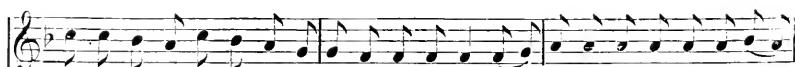


TRUMPET.

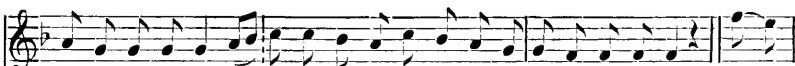


- | | | |
|--|---|------|
| 1. We are com - ing, Fa - ther A - br'am, | Six hun - dred thou - sand more, | From |
| 2. If you look a - cross the hill - top | that meet the North - ern sky, | Long |
| 3. If you look all up our val - leys, | where the grow - ing har - vests shine, | You |
| 4. You have called us and we're com - ing, | by Richmond's blood - y tide | To |

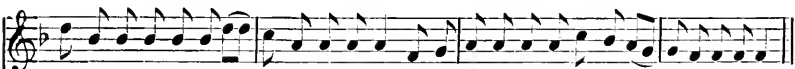




Mississippi's winding stream and from New England's shore; We leave our plows and workshops our moving lines of ris - ing dust your vision may des-cry; And now the wind an instant, tears the may see our sturdy farmer boys fast forming in - to line, And children from their mother's knees are lay us down for freedom's sake, our brother's bones beside; Or from foul treason's savage group to wretch



wives and children dear, With hearts too full for ut-ter-ance with but a si - lent tear; Oh we clou - dy veil a - side, And floats a-loft our spangled flag in glo - ry and in pride; And bayo - pull - ing at the weeds, And learning how to reap and sow against their country's needs; And a the mur - der - ous blade, And in the face of foreign foes its fragments to pa - ra - de; Six hun -



dare not look behind us, but steadfastly before—
nets in the sunlight gleam and bands brave music play— We are com-ing Father Abra'am With six hundred thousand more;
farewell group stand weeping at every cottage door—
dred thousand loyal men and true have gone before—



CHORUS.

We are com - ing, we are com - ing, Our Un - ion to re - store; We are
 We are com - ing, Our Un - ion to re - store; We are
 We are com - ing, Our Un - ion to re - store; We are

com - ing, Fa - ther Abra'am, With six hun - dred thou - sand more.
 com - ing, Fa - ther Abra'am, With six hun - dred thou - sand more.
 com - ing, Fa - ther Abra'am, With six hun - dred thou - sand more.

MOTHER WOULD COMFORT ME.

NOTE.—A soldier in one of the New York regiments, after being severely wounded, was taken prisoner: and after lying in the hospital for a number of days, he was told by those who were in attendance that "they could do no more for him;" that he must die. For a few moments the poor fellow seemed in deep thought: reviving a little he turned slowly toward those near him, and after thanking them for the kind manner in which they had treated him during his sickness, a sweet smile passed over his pale face, and with a firm voice he said, "Mother would comfort me, if she were here." These were his last words.

Words and Music by CHARLES CARROLL SAWYER.

Andante.

- | | | |
|---------------------------------|----------------------|----------------------------|
| 1. Wound-ed and sor-row-ful, | far from my home, | Sick among strangers, un- |
| 2. If she were with me, I | soon would for - get | My pain and sor-row, no |
| 3. Cheer - fully, faith-ful-ly, | Moth - er would stay | Al - ways be - side me, by |

cared for, un-known;	E - ven the birds that used sweet - ly to sing	And
more would I fret;	One kiss from her lips, or one look from her eye,	Would
night and by day;	If I should murmur or wish to com - plain,	How

si - lent, and swift - ly have tak - en the wing. No one but Moth - er can cheer me to -
 make me con - ten - ted, and will - ing to die! Gent - ly her hand o'er my forehead she'd
 Her gen - tle voice would soon calm me a - gain. Sweet - ly a Moth - er's love shines like a

- day, No one for me could so fer - vent - ly pray; None to con - sole me, no
 press, Try - ing to free me from pain and dis - tress; Kind - ly she'd say to me,
 star, Brightest in dark - ness, when daylight's a - far; In clouds or in sunshine,

kind friend is near— Mother would com - fort me if she were here.
 "Be of good cheer, Mother will com - fort you, Moth - er is here."
 pleas - ures or pain, Mother's af - fec - tion is ev - er the same.

CHORUS.

Gent - ly her hand o'er my forehead she'd press, Try-ing to free me from pain and dis-tress ;

Gent - ly her hand o'er my forehead she'd press, Try-ing to free me from pain and dis-tress ;

f

This block contains the musical score for the Chorus. It features four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The key signature is one flat (B-flat major or D minor). The tempo is marked 'rit.' (ritardando). The lyrics are 'Gent - ly her hand o'er my forehead she'd press, Try-ing to free me from pain and dis-tress ;'. The piano part includes a forte (*f*) dynamic marking.

rit.

Kind-ly she'd say to me, "Be of good cheer, Mother will comfort you, Moth-er is here."

Kind-ly she'd say to me, "Be of good cheer, Mother will comfort you, Moth-er is here."

This block contains the musical score for the second part of the song. It features four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The key signature is one flat. The tempo is marked 'rit.' (ritardando). The lyrics are 'Kind-ly she'd say to me, "Be of good cheer, Mother will comfort you, Moth-er is here."'. The piano part includes a forte (*f*) dynamic marking.

WEEPING SAD AND LONELY.

OR

WHEN THIS CRUEL WAR IS OVER.

Words and Music by CHARLES CARROLL SAWYER.

Moderato e cantabile.

1. Dear - est love, do you re - mem - ber, When we last did meet,
 2. When the summer breeze is sigh - ing Mourn - ful - ly a - long;
 3. If a - mid the din of bat - tle No - bly you should fall,
 4. But our coun - try call'd you, dar - ling, An - gels cheer your way;

How you told me that you lov'd me, Kneel-ing at my feet?
 Or when autumn leaves are fall - ing, Sad - ly breathes the song.
 Far a - way from those who love you, None to hear you call -
 While our nation's sons are fight - ing, We can on - ly pray.

Oh! how proud you stood be - fore me, In your suit of blue,.....
 Oft in dreams I see thee ly - ing On the bat - tle plain,.....
 Who would whisper words of com - fort, Who would soothe your pain?.....
 No - bly strike for God and lib - er - ty, Let all na - tions see.....

When you vow'd to me and coun - try Ev - er to be true.
 Lone - ly, wounded, ev - en dy - ing, Call - ing, but in vain.
 Ah! the ma - ny cru - el fan - cies, Ev - er in my brain.
 How we love the star - ry ban - ner, Em - blem of the free.

CHORUS.

2d time pp.

Weep - ing, sad and lone - ly, Hopes and fears how vain!

piu. e marcato.

Yet pray - ing,

Weep - ing, sad and lone - ly, Hopes and fears how vain!

rall.....

When this cru - el war is o - ver, Pray - ing that we meet a - gain!

When this cru - el war is o - ver, Pray - ing that we meet a - gain!

78 WHO WILL CARE FOR MOTHER NOW?

During one of our late battles, among many other noble fellows that fell, was a young man who had been the only support of an aged and sick mother for years. Hearing the surgeon tell those who were near him that he could not live, he placed his hand across his forehead, and with a trembling voice said, while burning tears ran down his fevered cheeks: "Who will care for mother now?"

Words and Music by CHARLES CARROLL SAWYER.



With expression.

1. Why	am I	so weak and	wea -	ry,	See	how
2. Who	will com -	fort her	in	row?	Who	will
3. Let	this knapsack	be my	pil -	low,	And	my

The vocal melody is in 2/4 time, marked 'With expression'. It begins with a half rest followed by a half note. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

faint my heat - ed breath,	All	s - round to me seems	dark -
dry the fall - ing tear,	Gen -	tly smooth her wrinkled	fore -
man - tle be the sky;	Hast -	en, comrades, to the	bat -

The vocal melody continues in 2/4 time. The piano accompaniment features chords in the right hand and single notes in the left hand.

- ness, Tell me, comrades, is this death? Ah! how well I know your
 - head? Who will whis-per words of cheer? E - ven now I think I
 - tle, I will like a sol-dier die. Soon with an-gels I'll be

an - swer; To my fate I meek-ly bow..... If you'll
 see her Kneel - ing, pray-ing for me! how..... Can I
 march - ing, With bright lau - rels on my brow,..... I have

on - ly tell me tru - ly Who will care for moth-er now?.....
 leave her in her an - guish? Who will care for moth-er now?.....
 for my country fall - en, Who will care for moth-er now?.....

CHORUS.*With spirit.*

Soon with an-gels I'll be march - ing, With bright laurels on my brow.....

Soon with an-gels I'll be march - ing, With bright laurels on my brow.....

The musical score for the chorus consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in G major, 4/4 time. The fourth staff is a piano accompaniment. The lyrics are: "Soon with an-gels I'll be march - ing, With bright laurels on my brow.....". The tempo/mood is marked "With spirit."

*Tenderly.**rit.*

I have for my country fall - en, Who will care for moth-er now?.....

I have for my country fall - en, Who will care for moth-er now?.....

The musical score for the verse consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in G major, 4/4 time. The fourth staff is a piano accompaniment. The tempo/mood is marked "Tenderly." and "rit." (ritardando). The lyrics are: "I have for my country fall - en, Who will care for moth-er now?.....".

I DREAMED MY BOY WAS HOME AGAIN.

Words and Music by CHARLES CARROLL SAWYER

Andante.

1. Lone - ly, wea - ry brok - en - heart - ed As I laid me down to sleep,
 2. Tears were chang'd to loud re - joic - ings, Night was turn'd to end - less day!
 3. But the dream is past; and with it All my hap - pi - ness is gone;

Think - ing of the day we part - ed, When you told me not to weep,
 Love - ly birds were sweetly sing - ing, Flow - ers bloom'd in bright ar - ray,
 Cheer - ful tho'ts of joy have van - ish'd; I must still in sor - row mourn.

Soon I dream'd that peaceful an - gels Hov - er'd o'er the bat - tle plain,
 Old and young seem'd light and cheer - ful— Peace seem'd ev'-ry-where to reign;
 Soon may peace with all its bless - ings Our un - hap - py land re - claim;

Sing - ing songs of joy and glad - ness, And my boy was home a - gain.
 My poor heart for - got its sor - row, For my boy was home a - gain.
 Then my tears will cease their flow - ing, And my boy be home a - gain.

CHORUS.

How well I know such thoughts of joy, Such dreams of bliss are vain;

How well I know such thoughts of joy, Such dreams of bliss are vain;

The musical score for the chorus consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "How well I know such thoughts of joy, Such dreams of bliss are vain;".

My heart is sad, my tears will flow, Un - til my boy is home a - gain.

My heart is sad, my tears will flow, Un - til my boy is home a - gain.

The musical score for the verse consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "My heart is sad, my tears will flow, Un - til my boy is home a - gain.".

SHAKE HANDS WITH UNCLE SAM.

Words and Music by CHARLES CARROLL SAWYER.



1. My coun-try-men, pray, lis-ten; I'd have a word with you: Our Nation is in dan-ger; now
2. Let Northern Fa-nat - ics and Fire - eat - ers South No longer try to pull the props from



little slower. *in time.*

what I say is true. The on-ly way to save it, is, let us man to man, Be
Un-cle Sam-my's house; But let us be u-ni-ted—come, do it, while we can; Be

friendly to the Union, and shake hands with Uncle Sam.
friendly to the Union, and shake hands with Uncle Sam.

.. CHORUS.

U - ni - ted we have all to gain, di - vi - ded all to lose, The
U - ns - ted we have all to gain, di - vi - ded all to lose, The

day has come at last, my boys, When you and I must choose; We'll hoist the good old Flag again—come

do it, while you can; Be friendly to the Un-ion, and shake hands with Un-cle Sam.

3. Remember, this great nation belongs to you and I; Truth, Freedom, Peace, and Union, should be our battle-cry.

Let Carolina, side by side, with Massachusetts stand; Be friendly to the Union, and give Uncle Sam your hand.

4. Let brothers live as brothers; all angry passions cease; Bury deep the hatchet, and we'll smoke the pipe of peace.

We'll have one Flag, one Country—if we will man to man Be friendly to the Union, and shake hands with Uncle Sam.

WHEN THE BOYS COME HOME.

Words and Music by CHARLES CARROLL SAWYER.



1. The boys are com - ing home a - gain, This war will soon be o'er; The
2. We'll have no more false hopes and fears, No more heart-rend - ing sighs— The
3. How proud our na - tion then will stand! U - ni - ted ev - er - more, We'll



North and South a-gain will stand U-nit-ed as of yore, Yes
mess-en-ger of peace will dry The wea-ry mourn-er's eyes. We'll
bid de-fi-ance to the foe That dare approach our shore. We'll

hand in hand, and arm in arm, To-gether we will roam; Oh!
laugh and sing, we'll dance and play— Ah, wait un-til they come, And
hoist the good old flag a-gain On free-dom's loft-y dome, And

won't we have a hap-py time, When all the boys come home!
joy will crown the hap-py day When all the boys come home.
live in peace and hap-pi-ness When all the boys come home.

WHEN THE BOYS COME HOME.

89

CHORUS.

f

We'll hoist the good old flag a - gain On free - dom's loft - y dome.

We'll hoist the good old flag a - gain On free - dom's loft - y dome.

f

And live in peace and hap - pi - ness, When all the boys come home.

And live in peace and hap - pi - ness, When all the boys come home.

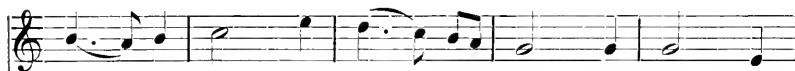
GOD BLESS OUR BRAVE YOUNG VOLUNTEERS!

Andantino.

By GEO. F. ROOT.



1. Hark the song of free - dom how..... it swells O'er
 2. Still, still the glo - rious num - bers ring, And
 3. Oh..... home of free - dom, fa - ther - land, To



val - ley, hill, and prai - rie wide, With thrill - ing
 still..... they come our land..... to save, Let ev - ery
 thee..... our treas - ures now..... we yield, 'Tis du - ty



tones the toe - sin tells That dan - gers to our
heart its trib - ute bring Of love, and hon - or
calls, their feet must stand In tent - ed camp, on

land be - tide, That dan - gers to our land be -
to the y brave, Of In love and hon - or on blood the
blood field, In tent - ed camp, on blood - y

- tide; And see! from an tect - vil, loom, and plow, From
brave; He May Fare - well pro - true hearts them our in pray'rs shall strife Whose
field; May He well true hearts our pray'rs shall be Where

home and moth - er's sa - cred tears They fly with
power can quell - er's ris - ing fears Oh may He who
er can the star - ry flag ap - pears That Oh He who

ar - dor on each brow, God bless our brave young
guard each pre - cious life And bless our brave young
made our fa - thers free May bless our brave young

vol - un - teers God bless our brave young vol - un -
vol - un - teers And bless &c.
vol - un - teers May bless &c.

- teers.

Play this interlude after the second verse.

THE VACANT CHAIR:

OR

WE SHALL MEET BUT WE SHALL MISS HIM.

(THANKSGIVING, 1861.)

Words by N. S. W.

Music by G. F. Root.

With expression.

1. We shall
2. At our
3. True they

meet, but we shall miss him, There will be one va-cant chair; We shall
fire - side, sad and lone-ly, Oft - en will the bo - som swell At re -
tell us, wreaths of glo - ry, Ev - er more will deck his brow, But this

Used by permission of Geo. F. Root.

lin - ger to ca - res him, While we breathe our evening pray'r. When a
- mem - brance of the sto - ry How our no - ble Wil - lie fell; How he
soothes the an - guish on - ly Sweep - ing o'er our heartstrings now; Sleep to -

year a - go we gather'd Joy was in his mild blue eye, But a
strove to bear our ban - ner Thro' the thick - est of the fight, And up -
day, O ear - ly fall - en, In thy green and nar - row bed, Dir - ges

gold - en cord is sev - er'd, And our hopes in ru - in lie.
hold our coun - try's hon - or, In the strength of manhood's might,
from the pine and cypress, Min - gle with the tears we shed.

CHORUS

AIR & ALTO.

First system of the Chorus. The vocal staves (Soprano and Alto) and piano accompaniment are shown. The lyrics are: "We shall meet, but we shall miss him, There will be one va-cant".

CHORUS
AIR & ALTO.
TENOR & BASS.

We shall meet, but we shall miss him, There will be one va-cant

Second system of the Chorus. The vocal staves and piano accompaniment continue. The lyrics are: "chair; We shall lin-ger to ca-ress him When we breathe our evening".

chair; We shall lin-ger to ca-ress him When we breathe our evening

Third system of the Chorus. The vocal staves and piano accompaniment conclude the piece. The lyrics are: "prayer.".

prayer.

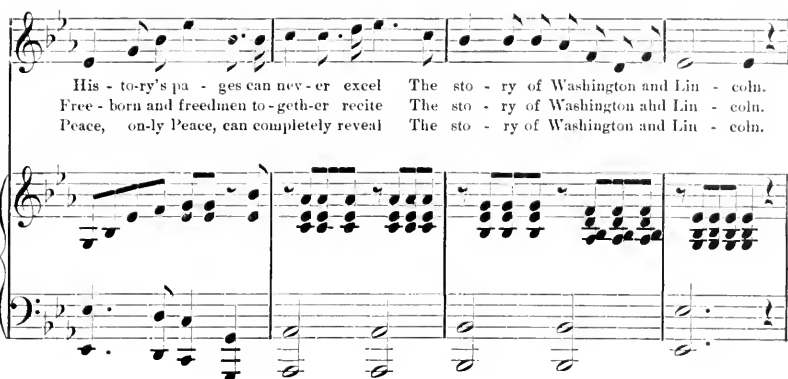
WASHINGTON AND LINCOLN.

Words and Music by HENRY C. WORK.

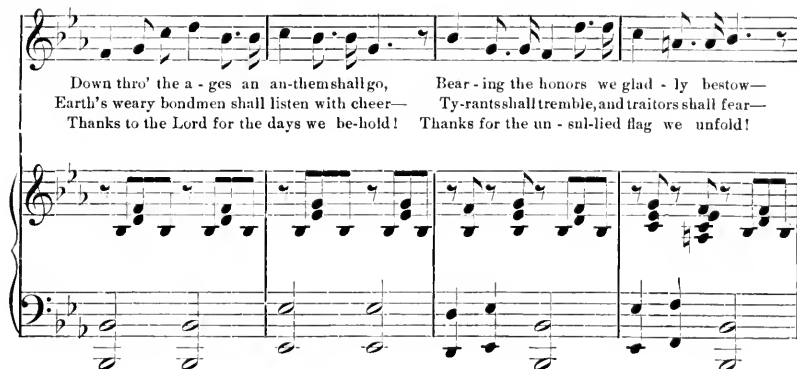


1. Come, happy peo-ple! Oh come, let us tell The sto - ry of Washington and Lin - coln;
2. Pa-rents to children shall tell with delight The sto - ry of Washington and Lin - coln;
3. 'Tho' on the war-cloud re-cord - ed with steel The sto - ry of Washington and Lin - coln;

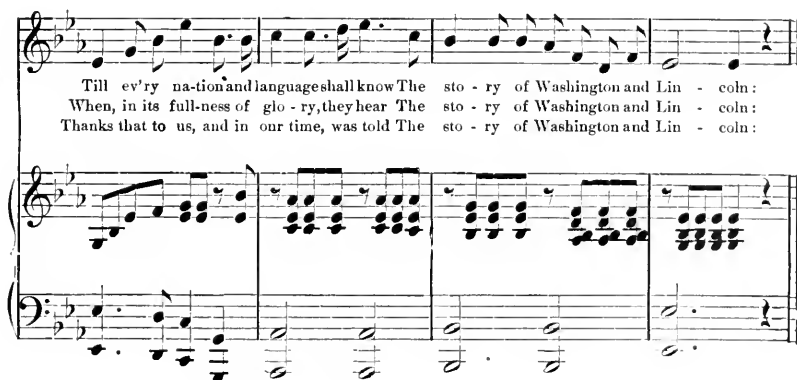




His - to - ry's pa - ges can nev - er excel The sto - ry of Washington and Lin - coln.
 Free - born and freedmen to - geth - er recite The sto - ry of Washington and Lin - coln.
 Peace, on - ly Peace, can completely reveal The sto - ry of Washington and Lin - coln.



Down thro' the a - ges an - them shall go, Bear - ing the honors we glad - ly bestow -
 Earth's weary bondmen shall listen with cheer - Ty - rant shall tremble, and traitors shall fear -
 Thanks to the Lord for the days we be - hold! Thanks for the un - sul - lied flag we unfold!



Till ev'ry na - tion and lan - guages shall know The sto - ry of Washington and Lin - coln:
 When, in its full - ness of glo - ry, they hear The sto - ry of Washington and Lin - coln:
 Thanks that to us, and in our time, was told The sto - ry of Washington and Lin - coln:

CHORUS.

Who gave us in-de - pendence, On con - ti - nent and sea, Who saved the glorious Union! And

Who gave us in-de - pendence, On con - ti - nent and sea, Who saved the glorious Union! And

The musical score for the Chorus is written for four staves. The first two staves are vocal parts (Soprano and Alto), and the next two are piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Who gave us in-de - pendence, On con - ti - nent and sea, Who saved the glorious Union! And".

Repeat Chorus.

set a people free! This is the sto - ry, Oh hap - py are we, The sto - ry of Washington and Lin - coln.

set a people free! This is the sto - ry, Oh hap - py are we, The sto - ry of Washington and Lin - coln.

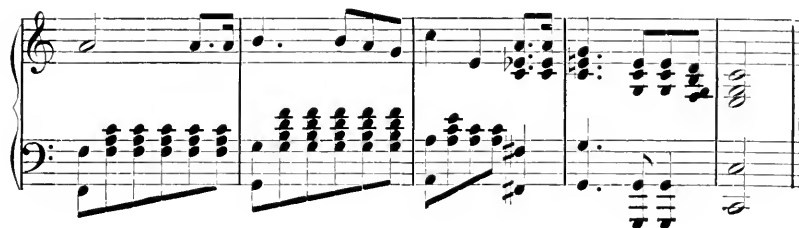
The musical score for the Repeat Chorus is written for four staves. The first two staves are vocal parts (Soprano and Alto), and the next two are piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "set a people free! This is the sto - ry, Oh hap - py are we, The sto - ry of Washington and Lin - coln.".

FAREWELL FATHER, FRIEND AND GUARDIAN.

(WRITTEN ON THE DEATH OF ABRAHAM LINCOLN.)

Words by L. M. DAWN.

Music by GEO. F. ROOT.

Slowly and tenderly.

1. All our land is draped in mourn - ing, Hearts are bow'd and strong men
 2. Thro' our night of blood - y strug - gle, Ev - er daunt - less, firm and
 3. When from moun - tain, hill and val - ley, To their homes our brave boys
 4. Hon - or'd lead - er, long and fond - ly Shall thy mem - 'ry cherish'd



Used by permission of Geo. F. Root.

weep; For our lov'd, our no-ble lead - er, Sleeps his last, his dream-less
true, Brave-ly, gent - ly forth he lead - us, Till the morn burst on our
come, When with wel - come notes we greet them, Song and cheer, and peal - ing
be; Hearts shall bless thee for their free - dom, Hearts un-born shall sigh for

sleep, Gone for - ev - er, gone for - ev - er, Fall - en by a trai-tor's
view- Till he saw the day of tri - umph, Saw the field our he - roes
drum; When we miss our lov'd ones fall - en, When to weep we turn a -
thee; He who gave thee might and wis - dom, Gave thy spir - it sweet re -

hand; Tho' preserv'd his dear-est treas-ure, Our redeem'd be-lov - ed land.
won; Then his hon - or'd life was end - ed, Then his glo - rious work was done.
- side; Then for him our tears shall min - gle— He has suf - fer'd— he has died.
- lease; Farewell, fath - er, friend and guardian, Rest for - ev - er, rest in peace.

CHORUS.

Farewell fath - er, friend and guard - ian, Thou hast join'd the mar - tyr

Farewell fath - er, friend and guard - ian, Thou hast join'd the mar - tyr

The musical score for the chorus consists of four staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment, featuring chords and moving lines in both hands.

band, But thy glo - rious work re-main-eth, Our redeem'd, be - lov - ed land.

band, But thy glo - rious work re-main-eth, Our redeem'd, be - lov - ed land.

This section continues the musical score with four staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment, featuring chords and moving lines in both hands.

WE'VE DRUNK FROM THE SAME CANTEEN.

Poetry by MILES O'REILLY.

Editor of N. Y. Citizen.

Composed by JAMES G. CLARK.



1. There are bonds of all sorts in this world of ours,
2. It was some - times wa - ter, and some - times milk,
3. The rich and the great sit down to dine, And
4. We've shar'd our blankets and tent to - gether, And



Fet - ters of friendship, and ties of flowers, And true lov - er's knots I
 Some - times ap - pie - jack fine as silk, But what - ev - er the tittle has
 quaff to each oth - er in spark - ling wine, From glass - es of crystal and
 march'd and fought, in all kinds of weather, And hun - gry and full we've

wean,..... The boy and the girl are bound by a kiss, But there's
 been,..... We shar'd it to - geth - er, in bane or bliss, And I
 green,..... But I guess in their gold - en po - ta - tions they miss The
 been,..... Had days of bat - tle, and days of rest, But this

nev - er a bond old friend like this, We have drunk from the same can - teen.....
 warn to you friend, when I think of this, We have drunk from the same can - teen.....
 warmth of re - gard, to be found in this, We have drunk from the same can - teen.....
 mem - 'ry I cling to and love the best, We have drunk from the same can - teen.....

Slow and with feeling.

5. For when wounded I lay on the out-er slope, With my blood flowing fast, And but

lit-tle hope, On which my faint spir-it might lean,..... O!

then I remember, you crawl'd to my side, And bleed-ing so fast, it seem'd

both must have died, We drunk from the same can-teen.

CHORUS.

The same canteen, my sol - dier friend, The same..... can-teen, There's

The same canteen, my sol - dier friend, The same can - teen, There's

The musical score for the chorus consists of four staves. The first two staves are vocal parts (treble and bass clef) with lyrics. The third staff is a piano accompaniment (treble and bass clef). The fourth staff is a piano accompaniment (treble and bass clef) with a more complex harmonic structure.

nev - er a bond, old friend, like this, We have drunk from the same can - teen.

nev - er a bond, old friend, like this, We have drunk from the same can - teen.

The musical score for the verse consists of four staves. The first two staves are vocal parts (treble and bass clef) with lyrics. The third staff is a piano accompaniment (treble and bass clef). The fourth staff is a piano accompaniment (treble and bass clef) with a more complex harmonic structure.

The musical score for the final instrumental section consists of two staves (treble and bass clef) with a complex harmonic structure, ending with a double bar line.

THE GIRL I LEFT BEHIND ME.

S. LOVER.



1. The hour was sad, I
2. Then to the East we
3. Full ma - ny a name our
4. The hope of fi - nal



left the maid, A ling'ring fare - well tak - ing, Her sighs and tears my
 bore a - way To win a name in sto - ry, And then warm dawns the
 ban - ners bore Of form - er deeds of dar - ing, But they were of the
 vic - to - ry With-in my hos - om burn - ing, Is min - gling with sweet



steps de - lay'd I thought my heart was break - ing; In hur - ried words her
 sun of day, There dawn'd our sun of glo - ry, Both blazed in noon on
 days of yore, In which we had no shar - ing; But now, our lau - rels
 thoughts of thee, And of my fond re - turn - ing, But should I ne'er re -

name I blest, I breath'd the vows that hind me, And to my heart in
 Al - ma's height, Where in the post as - sign'd me, I shared the glo - ry
 fresh - ly won, With the old ones shall en - twined be, Still worth - y of our
 - turn a - gain, Still worth thy love thou'lt find me, Dis - hon - or's breath shall

an - guish press'd The girl I left be - hind me.
 of that fight, Sweet girl I left be - hind me.
 sires, each son, Sweet girl I left be - hind me.
 nev - er stain The name I'll leave be - hind me.

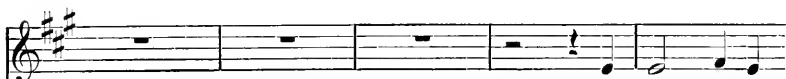
TREAD LIGHTLY, YE COMRADES.

OR THE

VOLUNTEER'S GRAVE.

Words by "ANNIE."

Arranged by Mrs. F. L. BOWEN.



1. Tread light - ly, ye
2. "O fold me," he
3. The bat - tle was
4. Ah, how ma - ny



com-ra-des,	his	lone	grave a - round,	Those	ash - es	are
said, "in	the	flag	of the free,	And	let	our own
o - ver,	they	laid	him to rest;	The	turf	they placed
house-holds	are	bro - ken	and sad;	That	sigh	for the



sa - cred, and sa - cred the ground; 'Tis one of earth's
 ban - ner my wind - ing sheet be; And when I am
 gent - ly a - bove his young breast, Then rais'd up the
 lov'd ones, and weep for the dead; Whose life blood has

no - bles, so gal - lant and brave, That here lies a -
 rest - ing, O leave it to wave, To point to the
 ban - ner, and left it to wave, In bright - ness un -
 pur - pled the field of the brave, And who now re -

- sleep, in the Vol - un - teer's Grave. He's fought his last
 stran - ger the Vol - un - teer's Grave. The sad news break
 - dimm'd o'er the Vol - un - teer's Grave. O sad were the
 - pose in the Vol - un - teer's Grave. And Oh tho' no

bat - tle, the vic - t'ry he's won; And now, the brave sol - dier is
 gent - ly, to Moth - er, and Kate, They're anx - ious - ly wait - ing my
 ti - dings they bore to his home, That, far from his loved ones, they'd
 mar - ble may point to the spot, Where brave - ly they've fall - en they'll

rest - ing a - lone; His young life was giv - en, his coun - try to
 com - ing to greet, But tell them, I fell with the gal - lant and
 left him a - lone, With nought but the ban - ner he died for, to
 not be for - got, For o'er them our ban - ner for - ev - er shall

save, And low here he lies, in the Vol - un - teer's Grave.
 brave; And an - gels will watch o'er the Vol - un - teer's Grave.
 wave, So si - lent and sad, o'er the Vol - un - teer's Grave.
 wave, En - cir - cling with glo - ry the Vol - un - teer's Grave.

CHORUS.

pp

Dis - turb not, dis - turb not his rest, calm and deep; The

Dis - turb..... not his rest, calm and deep; The

Dis - turb..... not his rest, calm and deep; The

pp

The musical score for the chorus consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Dis - turb not, dis - turb not his rest, calm and deep; The'. The piano part features a simple harmonic accompaniment with chords in the right hand and single notes in the left hand.

cres......

last trum - pet, on - ly, shall wake him from sleep.

last trum - pet, on - ly, shall wake him from sleep.

The musical score continues with four staves. The first three staves are vocal parts and the fourth is a piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: 'last trum - pet, on - ly, shall wake him from sleep.'. The piano part continues with a simple harmonic accompaniment, featuring chords in the right hand and single notes in the left hand. The score ends with a double bar line.

HOME, SWEET HOME.

Poem by JOHN HOWARD PAYNE.

Music by HENRY BISHOP.

Newly arranged by J. C. MACY.

Andantino.

mf

1. 'Mid pleas - ures and pal - aces though we may roam, Be it

ev - er so hum - ble there's no..... place like home! A

charm..... from the skies seems to hal - low us there, Which

seek.....thro' the world, Is ne'er met with elsewhere! Home, home,

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (grand staff) features a bass line with a half note G2, a quarter note A2, and a quarter note B2, while the right hand plays chords. The lyrics are written below the vocal staff.

sweet, sweet home! There's no.....place like home,..... there's no place like home!

This system contains the next two staves. The vocal line continues with a half note D5, a quarter note C5, a quarter note B4, and a half note A4. The piano accompaniment continues with similar harmonic support. The lyrics are written below the vocal staff.

This system contains the next two staves of music. The vocal line continues with a half note G4, a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment continues with similar harmonic support.

2. An ex - ile from home..... splen-dor daz - zles in vain, Oh,

This system contains the final two staves of music on this page. The vocal line begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment continues with similar harmonic support. The lyrics are written below the vocal staff.

give.....me my low - ly thatch'd cot - tage a - gain! The

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

birds sing-ing gai - ly, that came at my call, Give me them, with the

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

peace of mind, dear - er than all! Home, home,

This system contains the third and fourth staves of music. Dynamic markings *p* (piano) and *mf* (mezzo-forte) are present above the vocal line and below the piano accompaniment.

sweet, sweet home! There's no.....place like home,..... there's no place like home!

This system contains the final two staves of music on the page. It concludes with a double bar line. The dynamic marking *mf* is visible at the beginning of the system.

THEY HAVE BROKEN UP THEIR CAMPS.

Words by MAJOR JOHN B. JEWELL.

Music by GEO. F. ROOT.



1. They have
2. We are
3. Oh, the

bro - ken up their camps, They are laugh - ing o'er their tramps, They are
ea - ger with our thanks, We are press - ing on their ranks, We are
long de - lay has pass'd, They have brought us peace at last; And how

glad - ly greet - ing friends who flock around them; They have left the scan - ty fare, They have
grasp - ing hands that held the States un - bro - ken; Yet we sad - ly think of those Who have
proud - ly thro' our veins the blood is bound - ing, As we bless our hon - or'd dead, While the

left the taint - ed air, For they've dash'd to earth the pris - on wall that bound them.
fall - en 'mid their foes, And the wel - come that we give is sad - ly spo - ken.
stead - y mar - tial tread Of re - turn - ing le - gions in our ears is sound - ing.

CHORUS.

They are com - ing from the wars With their wounds and with their scars; But they're
They are com - ing from the wars With their wounds and with their scars; But they're

bringing back the dear old flag in glo - ry— They have bat-tled long and well; And let

bringing back the dear old flag in glo - ry— They have bat-tled long and well; And let

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major, with lyrics 'bringing back the dear old flag in glo - ry— They have bat-tled long and well; And let'. The bottom two staves are piano accompaniment, featuring chords and a melodic line in the bass.

af - ter a - ges tell How they won the proud-est name in song or sto - ry.

af - ter a - ges tell How they won the proud-est name in song or sto - ry.

The second system of the musical score also consists of four staves. The top two staves are vocal parts in G major, with lyrics 'af - ter a - ges tell How they won the proud-est name in song or sto - ry.'. The bottom two staves are piano accompaniment, featuring chords and a melodic line in the bass.

BRAVE BATTERY BOYS.

Words by PAULINA.

Music by P. P. BLISS.

I AND II TENOR.

1. We come with re - vers'd arms O com - rades who sleep, To
 2. Our hearts will re - call them, the scenes where ye bled, Where
 3. We may not live o - ver each glo - ry - crown'd day, When

I AND II BASS.

reat the proud mar - ble to muse and to weep. To
 life rush'd a - way in the tor - rent of red; When
 brave - ly ye bat - tle and won - rent in the fray; When

speak of the dark days that yet had their joys, When we were to - geth - er—
 Mis - sion Ridge ech - oed the bat - tle's fierce joys, When rushed to the res - cue—
 proud - ly ye sport - ed the grand bat - tle toys, And fell but as vic - tors,

Brave Bat - ter - y Boys, When we were to - geth - er—Brave Bat - ter - y Boys.
 Brave Bat - ter - y Boys, When rushed to the res - cue—Brave Bat - ter - y Boys.
 Brave Bat - ter - y Boys, And fell but as vic - tors, Brave Bat - ter - y Boys.

CHORUS.

Oh! Ken - ne - saw Moun - tain, 'Ho! Frank - lin, de - clare

What sol-diers for Free - dom can do and can dare; Loud pe - ans of praise each

pat - riot em - ploys, To tell how they tri - umph'd—Brave Bat - ter - y Boys,

To tell how they tri - umph'd— Brave Bat - ter - y Boys.

4 We come, O! beloved to garland your tomb,
To twine 'round the marble the springs freshest bloom;
To speak of a past that no present destroys,
And call the dead roll of Brave Battery Boys,
And call the dead roll of Brave Battery Boys.

5 O! brave Twenty-six, when the weary shall rest,
When over our slumbers the sod shall be prest;
When sweetly forgetful of all that annoys,
We'll sleep here together Brave Battery Boys,
We'll sleep here together Brave Battery Boys,

LAY HIS SWORD BY HIS SIDE.

J. M. KIEFFER.

1ST TENOR.

1. Lay his sword by his side, it has serv'd him too well Not to

2D TENOR.

2. Yet pause, for in fan - cy, a still voice I hear, As if

1ST BASS.

3. Should some al - ien, un - wor - thy such wea - pon to wield, Dare to

2D BASS.

rest near his pil - low be - low; To the last mo - ment true, from his

breath'd from his brave heart re-mains; Faint ech - o of that which in

touch thee, my own gal - lant sword, Then rest in thy sheath, like a

hand ere it fell, Its bright point was still turn'd to the foe.

sla - ver - y's car Once sound - ed the war word, "Burst your chains!"

tal - is - man seal'd Or re - turn to the grave of thy Lord.

Fel - low lab' - rer's in life, let them slum - ber in death Side by

And it cries from the grave where the he - ro lies deep, "Tho' the

But if grasp'd by a hand that has learn'd the proud use, Of a

side, as be-comes the re - pos - ing brave, That sword which he lov'd still un-

day of your Chief-tain for - ev - er has set, Oh, leave not the sword thus in

fal - chion, like thee, on the bat - tle - plaio, Then, at lib - er - ty's sum-mons, like

• brok'n in its sheath, And him - self un - sub - dued in his grave.

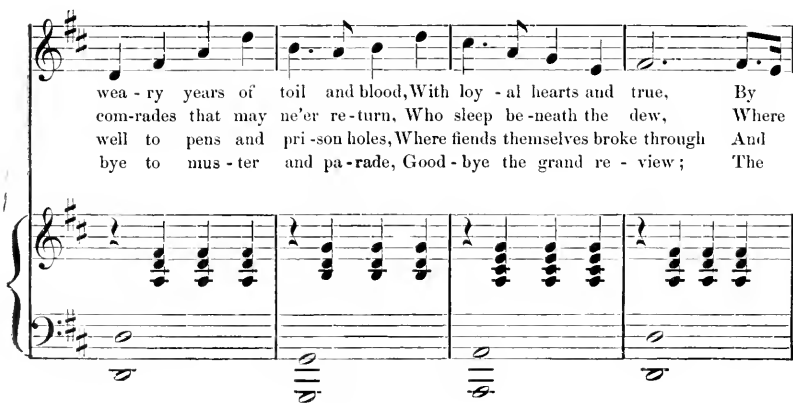
glo - rious to sleep, It has vic - to - ry's life in it yet!"

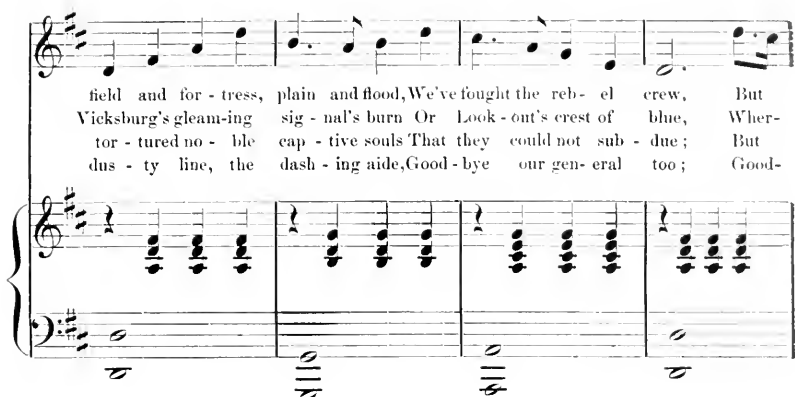
light - 'ning let loose, Leap forth from thy dark sheath a - gain!

GOOD - BYE, OLD GLORY.

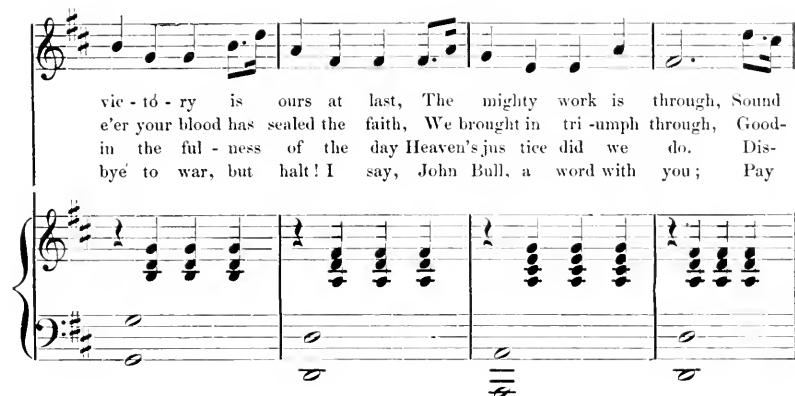
Words by L. J. BATES, Esq.

Music by GEO. F. ROOT.

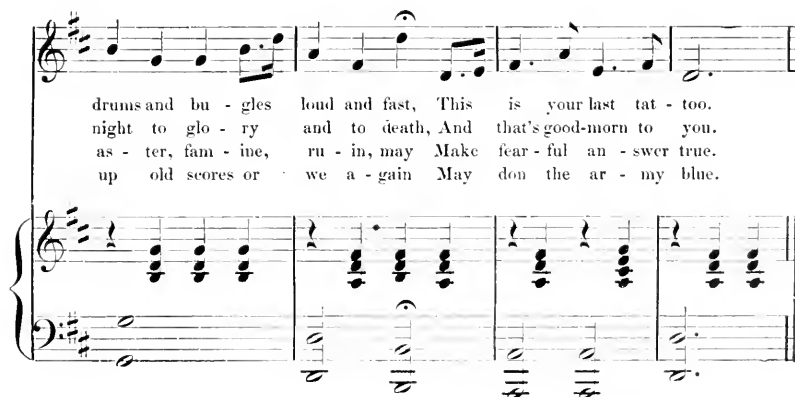




field and for - tress, plain and flood, We've fought the reb - el crew, But
 Vicksburg's gleam - ing sig - nal's burn Or Look - ont's crest of blue, Wher -
 tor - tured no - ble cap - tive souls That they could not sub - due; But
 dus - ty line, the dash - ing aide, Good - bye our gen - eral too; Good -



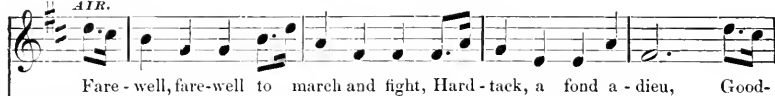
vic - to - ry is ours at last, The mighty work is through, Sound
 e'er your blood has sealed the faith, We brought in tri - umph through, Good -
 in the ful - ness of the day Heaven's jus - tice did we do, Dis -
 bye' to war, but halt! I say, John Bull, a word with you; Pay



drums and bu - gles loud and fast, This is your last tat - too.
 night to glo - ry and to death, And that's good-morn to you.
 as - ter, fam - ine, ru - in, may Make fear - ful an - swer true.
 up old scores or we a - gain May don the ar - my blue.

CHORUS.

AIR.



ALTO.



TENOR.



Fare - well, fare-well to march and fight, Hard - tack, a fond a - dieu, Good-

BASS.



'TIS FINISHED! OR SING HALLELUJAH.

Words and Music by HENRY C. WORK.

INTRODUCTION.

Moderato.

1. 'Tis fin - ished! 'tis end - ed! The dread and aw - ful task is done; Tho'
 2. Ye joy - bells! ye peace - bells! Oh, nev - er, nev - er mu - sic rang So
 3. Come, pa - triots! come, free - men! Come join your ev - ery heart and voice; We've

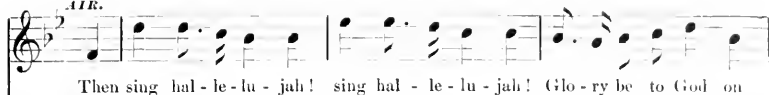


wound - ed and bleed - ing, 'tis ours to sing the vic - t'ry won, Our
sweet - ly, so grand - ly, since an - gels in the ad - vent sang, Your
wept with the weep - ing— now let us with the blest re - joice, With

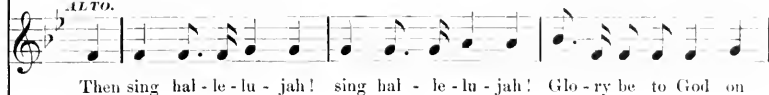
na - tion is ran - som'd, our en - e mies are o - ver - thrown, And
mes - sage is glad - ness to myr - i - ads of wait - ing souls, As
ar - mies of vic - tors who round a - bout the white throne stand— With

now, now com - mence - es the bright - est e - ra ev - er known.
on - ward and world - ward the hap - py, hap - py ech - o rolls.
Liu - coln, the mar - tyr and lib - er - a - tor of his land.

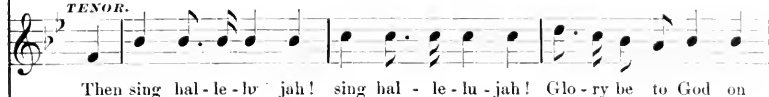
CHORUS
AIR.



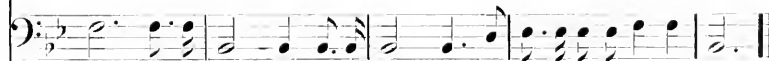
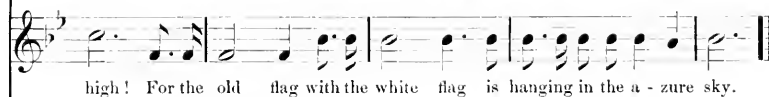
ALTO.



TENOR.



BASS.



COVER THEM OVER.

Words by WILL CARLETON.

Music by O. B. ORMSBY.

*Moderato.**mf*

1. Cov-er them o-ver with beau-ti-ful flow'rs; Deck them with garlands, those brothers of our,

2. Cov-er the faces that mo-tion-less lie, Shut from the blue of the glo-ri-our sky;

Ly-ing so si-lent by night and by day, Sleep-ing the years of their man-hood a-way,

Lips that are si-lent and bo-soms all cold, Hearts tried and true resting now in the mould.

Years they had mark'd for the joys of the brave, Years they must waste in the

Give them the chap - lets they won in the strife, Give them the gar - lands they

f *p* *rit.* *dim.*

The first system of the musical score for 'Cover Them Over'. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#). The tempo/mood markings are *f* (forte), *p* (piano), *rit.* (ritardando), and *dim.* (diminuendo). The lyrics are: 'Years they had mark'd for the joys of the brave, Years they must waste in the' on the first line, and 'Give them the chap - lets they won in the strife, Give them the gar - lands they' on the second line.

sloth of the grave; Cov - er them o - ver, yes, cov - er them o - ver,

lost with their life; Cov - er them o - ver, yes, cov - er them o - ver,

a tempo.

The second system of the musical score. It continues with four staves. The tempo marking is *a tempo.* The lyrics are: 'sloth of the grave; Cov - er them o - ver, yes, cov - er them o - ver,' on the first line, and 'lost with their life; Cov - er them o - ver, yes, cov - er them o - ver,' on the second line.

Par - ents and broth - er and hus - band and lov - er; Shrine in your heart these dead

Par - ents and broth - er and hus - band and lov - er; Shrine in your heart these dead

The first system of the musical score for 'Cover Them Over'. It consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth and fifth staves are piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'c' (crescendo) and the dynamics are marked 'f' (forte). The lyrics are: 'Par - ents and broth - er and hus - band and lov - er; Shrine in your heart these dead'.

he - roes of ours, And cov - er them o - ver with beau - ti - ful flowers!

he - roes of ours, And cov - er them o - ver with beau - ti - ful flowers!

The second system of the musical score for 'Cover Them Over'. It consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth and fifth staves are piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'dim e rit.' (diminuendo e ritardando). The lyrics are: 'he - roes of ours, And cov - er them o - ver with beau - ti - ful flowers!'.

THEY REST IN PEACE.

COLLIN COR.

Moderato. mf

1. They rest in peace, they rest in peace un-brok-en; Honor'd braves! in they
2. They rest in peace, no rude a-larm can wake them, Honor'd braves! they

1. They rest in peace, they rest in peace, in peace un-brok-en, Honor'd braves! in
2. They rest in peace, no rude a-larm can ev-er wake them, Honor'd braves! they

1. They rest in peace, they rest in peace, in peace, Honor'd braves! in
2. They rest in peace, no rude a-larm can wake them, Honor'd braves! they

dim. *f*

peace, in peace un-brok-en. Glor-ious things of them are spok-en;
sleep, no sound can wake them. To your hearts in mem-ry take them;

p *rit.* *p*

Love and hon-or be their tok-en! Heroes, rest, rest, rest in peace!
Wreaths of sweetest flow-ers make them! Heroes, rest, rest, rest in peace!

A TEAR FOR THE COMRADE THAT'S GONE.

Words by CAPT. THOMAS F. WINTHROP.

Music by JAMES R. MURRAY.

Reveille.

p

pp

1. With gar-lands of ro-ses, with hearts full of love, In fond-est remembrance we

2. The ro-ses may come in the gar-den of home, And sum-mer will glad-den the

3. To-gether westood in the thick of the fray, To-gether we've stem'd the red

come, To the Cit - y of Si - lence, the land of the dead, Far,
 earth, But the forms of our loved ones, ah, nev - er may come To
 tide; He was true to the laws he had sworn to o - bey, For the

The first system of the musical score, featuring a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are printed below the vocal line.

far from the world's bus - y hum, To strew o'er the lov'd frons that
 cheer up our des - o - late hearth. The wild wail - ing North-wind the
 flag o' his love he has died. No more shall our bu - gle his

The second system of the musical score, continuing the vocal melody and piano accompaniment. The lyrics are printed below the vocal line.

rest 'neath the sod, These blos - soms as fair as the dawn; With a
 snow wreath may sweep, And the Au - tumn leaf with - er and sere, For they
 brave heartcheeron, Or Re-veil - le a - wake him at dawn; Let us

The first system of the musical score consists of four staves. The top three staves are for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is in a minor key and features a mix of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

sigh for the heart that must pass neath the rod, And a tear for the com - rade that's gone.
 can - not disturb our brave heroes sleep, The com - rade we mourn with a tear.
 give as a trib - ute, the sol - dier's last boon, A tear for the comrade that's gone.

The second system of the musical score also consists of four staves. The vocal melody continues on the top three staves, and the piano accompaniment is on the bottom staff. The melody features a mix of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The system concludes with a final chord in the piano part.

CHORUS.

Rest, Rest, Dust to the dust, the soul with the blest;
 Rest from the war-fare, rest, heroes, rest; Dust to the dust, the soul with the blest;
 Rest from the war-fare, rest, heroes, rest; Dust to the dust, the soul with the blest;
 Rest from the war-fare, rest, heroes, rest; Dust to the dust, the soul with the blest;

rit. e dim. *Repeat last time pp.*

Rest, Rest, Dear - est and brav - est and best.
 Rest ev - er - last - ing, rest soldiers, rest; Dear - est and brav - est and best.
 Rest ev - er - last - ing, rest soldiers, rest; Dear - est and brav - est and best.
 Rest ev - er - last - ing, rest soldiers, rest; Dear - est and brav - est and best.

REST, COMRADES, REST.

MEMORIAL HYMN FOR MALE VOICES.

O. B. ORMSBY.

Andantino.
mf

Rest, comrades, rest; Crown'd with wreaths of ro - ses, While qui - et sleep Each

Rest, comrades, rest; Crown'd with wreaths of ro - ses, While qui - et sleep Each

mf

wea - ry eye-lid clos - es. Slumb'ring in your tents ye lie, While the tu-mult pas - ses by,

wea - ry eye-lid clos - es. Will ye hear the songs we sing, Wear the garlands that we bring?

p rit. f p

Heeding not the years that sweep O'er your si-lent, peaceful sleep; Tho' we call, ye answer not;

Shall no word of praise or blame Reach and stir your hearts again? Still we call; but, cares for-got,

p p

ad lib. a tempo.

Life with all its cares for-got. Rest, comrades, rest, Crown'd with wreaths of ro-ses.

Ye slumber on and an-swer not; Comrades, rest, Crown'd with wreaths of ro-ses.

Rest, comrades, rest,

p

THE STAR SPANGLED BANNER.

QUARTETTE, OR SOLO AND CHORUS.

Arranged by COLLIN COE.

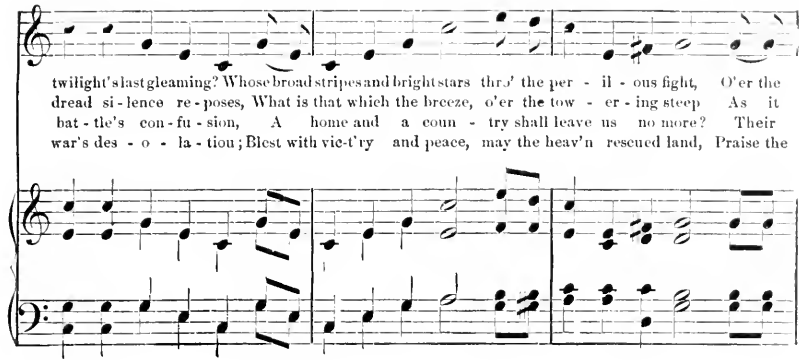
If sung as Quartette use Accompaniment as Voice part.

Con Spirito.

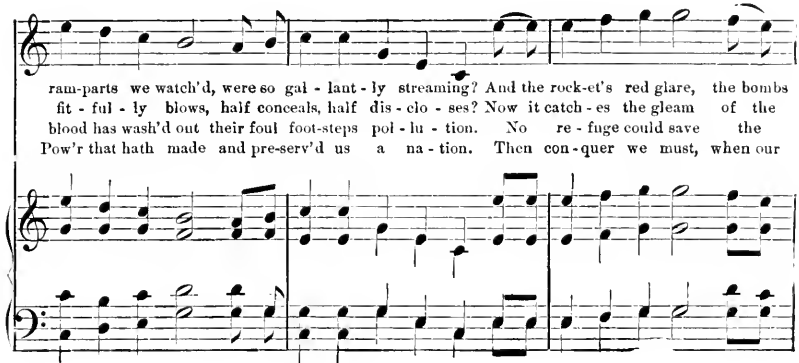
Piano introduction in 6/4 time, marked *mf*. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Vocal and piano accompaniment for the first verse. The vocal line begins with a rest followed by a half note G4. The piano accompaniment continues with chords and single notes. The lyrics are: 1. O, 2. On the, 3. And, 4. O.

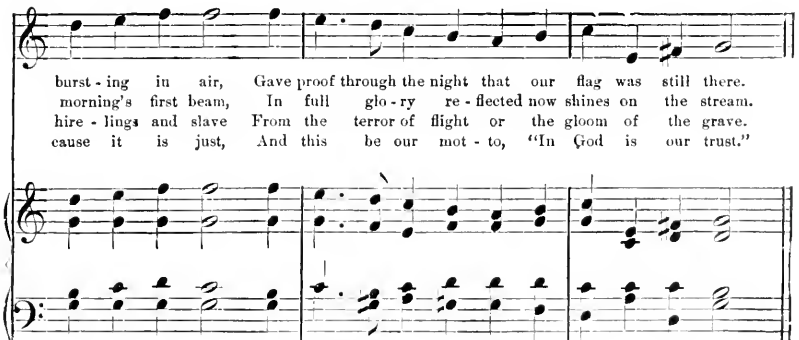
Vocal and piano accompaniment for the second verse. The vocal line continues with a melody of eighth and quarter notes. The piano accompaniment provides harmonic support. The lyrics are: say can you see by the dawn's earl-y light, What so proud-ly we hail'd at the shore dim-ly seen thro' the mist of the deep, Where the foe's haugh-ty host in where is that band who so vaunt-ing-ly swore, That the hav-oc of war and the thus be it ev-er, when free-men shall stand Be-tween their lov'd home, and the



twilight's last gleaming? Whose broad stripes and bright stars thr' the per - il - ous fight, O'er the
dread si - lence re - poses, What is that which the breeze, o'er the tow - er - ing steep As it
bat - tle's con - fu - sion, A home and a coun - try shall leave us no more? Their
war's des - o - la - tion; Blest with vic - t'ry and peace, may the heav'n rescued land, Praise the



ram - parts we watch'd, were so gai - lant - ly streaming? And the rock - et's red glare, the bombs
fit - ful - ly blows, half con - ceals, half dis - clo - ses? Now it catch - es the gleam of the
blood has wash'd out their foul foot - steps pol - lu - tion. No re - fu - ge could save the
Pow'r that hath made and pre - serv'd us a na - tion. Then con - quer we must, when our



burst - ing in air, Gave proof through the night that our flag was still there.
morning's first beam, In full glo - ry re - flected now shines on the stream.
hire - lings and slave From the terror of flight or the gloom of the grave.
cause it is just, And this be our mot - to, "In God is our trust."

CHORUS.

Oh say, does that star span - gled ban - ner yet wave,
'Tis the star span - gled ban - ner, O! long may it wave,
And the star span - gled ban - ner in tri - umph doth wave,
And the star span - gled ban - ner in tri - umph shall wave,

ff

O'er the land of the free and the home of the brave?
O'er the land of the free and the home of the brave!

COLUMBIA, THE GEM OF THE OCEAN.

OR

RED, WHITE AND BLUE.

Moderato,

Arranged by COLLIN COE.



1. O Co-lum-bia! the gem of the o-cean,
 2. When war waged its wide des-o-lation,
 3. The wine-cup, the wine-cup bring hith-er,

The home of the brave and the
 And threaten'd the land to de-
 And fill you it true to the



- free,..... The shrine of each pa-triot's de-vo-tion,
 -formi,..... The ark then of free-dom's foun-da-tion,
 brim,..... May the wreaths they have won nev-er with-er,

A
 Co-
 Nor



world off - ers hom - age to thee. Thy man - dates make he - roes as -
 - lum - bia rode safe thro' the storm; With her gar - lands of vict - 'ry a -
 the star of their glo - ry grow dim! May the ser - vice u - ni - ted ne'er

- sem - ble, When Lib - er - ty's form stands in view, Thy
 - round her, When so proud - ly she bore her brave crew, With her
 sev - er, But they to their col - ors prove true! The

ban - ners make ty - ran - ny tremble, When borne by the red, white and blue.
 flag proudly float - ing be - fore her, The host of the red, white and blue.
 Ar - my and Na - vy for - ev - er, Three cheers for the red, white and blue.

CHORUS.

When borne by the red, white and blue, When borne by the red, white and blue,
The boast of the red, white and blue, The boast of the red, white and blue.
Three cheers for the red, white and blue, Three cheers for the red, white and blue.

ff
Thy ban-ners make ty-ran-ny trem-ble, When borne by the red, white and blue.
With her flag proudly float-ing be-fore her, The boast of the red, white and blue.
The Ar-my and Na-vy for-ev-er, Three cheers for the red, white and blue.
ff

HAIL COLUMBIA.

Arranged by COLLIN COE.

Tempo di Marcia.

The first system of the musical score for 'Hail Columbia'. It features a piano introduction in E-flat major, 2/4 time. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords. The dynamic marking 'ff' (fortissimo) is present in the left hand.

The second system of the musical score, containing the first two lines of the song's lyrics. The melody continues in the right hand, and the piano accompaniment remains in the left hand. The lyrics are: 1. Hail! Co-lum-bia, hap-py land! Hail! ye he-roes, heav'n-born band, Who 2. Im-mor-tal pat-riots, rise once more! De-fend your rights, de-fend your shore; Let

The third system of the musical score, containing the final line of the song's lyrics. The melody continues in the right hand, and the piano accompaniment remains in the left hand. The lyrics are: fought and bled in free-dom's cause, Who fought and bled in free-dom's cause. And no rude foe with im-pious hands, Let no rude foe with im-pious hands, In-

HAIL COLUMBIA.

when the storms of war was gone, En - joyed the peace your val - or won. Let
- vade the shrine where, sa - cred lies Of toil and blood the well earn'd prize! While

in - de - pendence be our boast, Ev - er mind - ful what it cost;
off - 'ring peace sin - cere and just, In heav'n we place a man - ly trust That

Ev - er grateful for the prize: Let its al - tar reach the skies!
truth and jus - tice will pre - vail, And eve - ry scheme of bond - age fail.

3.

Sound, sound the trump of fame,
Let Washington's great name
Ring thro' the world with great applause,
Ring thro' the world with great applause,
Let every clime to freedom dear,
Listen with a joyful ear,
With equal skill, with god-like power,
He governs in the fearful hour
Of horrid war, or guides with ease
The happier hours of honest peace!

4.

Behold the chief who now commands!
Once more to serve his country stands
The rock on which the storm will beat,
The rock on which the storm will beat.
But arm'd in virtue, firm and true,
His hopes are fixed on heaven and you!
When hope was sinking in dismay,
When gloom obscur'd Columbia's day,
His steady mind, from changes free,
Resolv'd on death and victory!

HAIL COLUMBIA.

CHORUS.

Firm u - nit - ed let us be, Rallying round our lib - er - ty,

Firm u - nit - ed let us be, Rallying round our lib - er - ty,

The musical score for the chorus consists of four staves. The first two staves are vocal parts (soprano and alto) with lyrics. The next two staves are piano accompaniment (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is simple and patriotic, with a strong emphasis on the words 'Firm u - nit - ed' and 'lib - er - ty'.

As a band of broth-ers joined, Peace and safe - ty we shall find.

As a band of broth-ers joined, Peace and safe - ty we shall find.

The second part of the score consists of four staves. The first two staves are vocal parts (soprano and alto) with lyrics. The next two staves are piano accompaniment (treble and bass clef). The key signature remains three flats, and the time signature is 4/4. The melody continues the patriotic theme, ending with a double bar line. The lyrics 'As a band of broth-ers joined, Peace and safe - ty we shall find.' are repeated on the vocal staves.

THE SWORD OF BUNKER HILL.

Words by WILLIAM ROSS WALLACE.

Music by BERNARD COVERT.

Allegretto.

1. He lay up-on his dy-ing bed; His eye was grow-ing dim, When
3. 'Twas on that dread, im-mor-tal day, I dared the Brit-on's band, A

with a fee-ble voice he call'd His weeping son to him; "Weep not, my boy!" the
Captain raised this blade on me— I tore it from his hand; And while the glo-rious

vet'ran said, "I bow to Heav'n's high will— But quick-ly from yon art-lers bring The
bat-tle raged, It light-en'd freedom's will— For, boy, the God of freedom bless'd The

THE SWORD OF BUNKER HILL.

Sword of Bunker Hill; But quickly from yon antlers bring The Sword of Bunker Hill."
 Sword of Bunker Hill; For, boy, the God of Freedom bless'd The Sword of Bunker Hill."

This system contains the first two staves of music. The vocal line is in the treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in the bass clef with the same key signature. The music is in 4/4 time. The lyrics are written below the vocal staff.

2. The sword was brought, the Soldier's eye Lit with a sud-den flame; And
 4. "O, keep the Sword!"—his accents broke— A smile— and he was dead— But

This system contains the next two staves of music. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are written below the vocal staff.

as he grasp'd the ancient blade, He murmur'd WARREN's name; Then said, "My boy, I
 his wrinkled hand still grasp'd the blade Up - on that dy - ing bed. The son remains; the

This system contains the final two staves of music on this page. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are written below the vocal staff.

leave you gold— But what is rich - er still, I leave you, mark me, mark me now— The
sword remains— Its glo - ry grow - ing still— And twen - ty mill - ions bless the sire, And

Sword of Bunker Hill; I leave you, mark me, mark me now— The Sword of Bunker Hill.
Sword of Bunker Hill; And twenty mill - ions bless the sire, And Sword of Bunker Hill.

Hill.
Hill.

YANKEE DOODLE.

Arranged by COLLIN COE.

Allegro.

f

1. A Yan-kee boy is trim and tall, And nev-er o-ver fat, sir;
 2. He's al-ways out on train-ing day, Com-mence-ment or e-lec-tion;
 3. His door is al-ways o-pen found, His ci-ders of the best, sir;
 4. Tho' rough and lit-tle is his farm, That lit-tle is his own, sir;
 5. His coun-try is his pride and boast, He'll ev-er prove true blue, sir.

mf



At dance, or frolic, hop and ball, As nimble as a rat, sir.
 At truck and trade he knows a way Of thriving to perfection.
 His board with pumpkin pie is crown'd, And welcome ev'ry guest, sir.
 His hand is strong, his heart is warm, 'Tis truth and honor's throne, sir.
 When call'd upon to give his toast, 'Tis "Yan-kee doo-dle, doo," sir!



CHORUS.



Yan - kee doo - dle guard your coast, Yan - kee doo - dle



Yan - kee doo - dle guard your coast, Yan - kee doo - dle



dan - dy; Fear not, then, nor threat nor boast; Yan - kee doo - dle

dan - dy; Fear not, then, nor threat nor boast; Yan - kee doo - dle

This system contains two staves of vocal melody and one piano accompaniment. The vocal staves are in treble clef, and the piano part is in grand staff (treble and bass clefs). The lyrics are written below the first two staves. The music is in 2/4 time and features a simple, rhythmic melody.

dan - dy.

dan - dy.

This system contains two staves of vocal melody and one piano accompaniment. The vocal staves are in treble clef, and the piano part is in grand staff. The lyrics are written below the first two staves. The music continues the melody from the first system, ending with a double bar line. The piano accompaniment provides a steady harmonic support.

Arranged by COLLIN COE.

Moderato. mf

1. My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my

2. My na - tive coun - try, thee, Land of the no - ble free, Thy name I love; I love thy

3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song; Let mor - tal

4. Our father's God! to thee, Author of lib - er - ty, To thee we sing; Long may our

fath - ers died, Land of the pilgrim's pride, From ev - ry mountain side Let freedom ring!

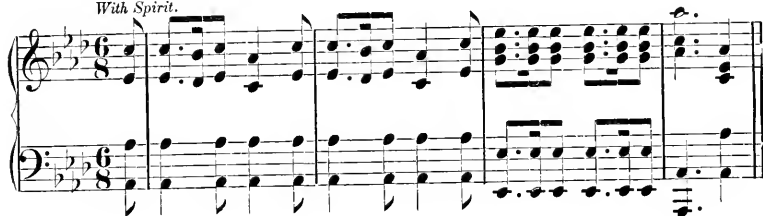
rocks and rills, Thy woods and templed hills, My heart with rap - ture thrills, Like that a - bove.
tongues a - wake, Let all that breathe partake, Let rocks their si - lence break, The sound pro - long.

land be bright With freedom's sho - ly light; Pro - tect us by thy might, Great God, our king!

WE'LL FIGHT IT OUT HERE ON THE OLD UNION LINE.

Words by CHAPLAIN LOZIER.

Music by GEO. F. ROOT.

With Spirit.

1. We'll ral - ly a - gain, to the stan - dard we bore O'er
 2. We'll ral - ly a - gain, by the side of the men Who
 3. We'll ral - ly a - gain, and that "Flag of the Free," Shall
 4. We'll ral - ly a - grin, and our mot - to shall be, What

bat - tle fields crim - son and go - ry, Shouting "Hail to the Chief" who in
 breast - ed the con - flict's fierce rat - tle, And they'll find us still true, who were
 stay where our he - roes have placed it, And ne'er shall they gov - ern, on
 ev - er the na - tion that bore us, God bless that old ban - ner, "The

Free-dom's fierce war, Hath cov-er'd that ban-ner with glo-ry.
true to them then, And bade them "God speed" in the bat-tle.
land or on sea, Whose trea-son hath spurn'd and dis-graced it.
Flag of the Free," And all who would die with it o'er us!

CHORUS.

Then ral-ly a-gain, then ral-ly a-gain, With the

Then ral-ly a-gain, then ral-ly a-gain, With the

Sol - dier and Sai - lor and Bum - mer, And we'll fight it out here, on the

Sol - dier and Sai - lor and Bum - mer, And we'll fight it out here, on the

This system contains the first two staves of the song. The top staff is the vocal melody in G major (one flat), and the bottom staff is the piano accompaniment. The lyrics are split across the two staves.

old Un - ion line, No odds if it takes us all sum - mer.

old Un - ion line, No odds if it takes us all sum - mer.

This system contains the next two staves of the song. The top staff is the vocal melody, and the bottom staff is the piano accompaniment. The lyrics are split across the two staves.

WE SAVED THIS GREAT UNION FOR YOU.

NOTE—In a short time, those who risked their lives that this Union should remain unsevered will have passed away, and you, who were children during those gloomy days, will soon be expected to assume control of this great Nation. Will you prove worthy of the trust? And when we, who sacrificed so much, have gone, will you remember we saved this great Union for you?

Words and Music by CHARLES CARROLL SAWYER.

Moderato.

mf

1. We're old, wea-ry sol-diers; our

ritard.

mf

bat-tles are o-ver, Our foot-steps are fee-ble, we're near-ing the shore; We're

mf

cres.

slow - ly and sure - ly ap - proach - ing the cross - ing— A lit - tle while long - er, and

f

all will be o'er. When my com - rades and I pass thro' the dark val - ley, Will

f *mf*

you still be faith - ful? will you re - main true? When the graves mark the spot where the

f

sol - diers are rest - ing, Re - mem - ber! we saved this great Un - ion for you!

CHORUS.

mf Then here's to our land, again firm-ly u-ni-ted! Here's to the boys of the gray and the blue!

Then here's to our land, again firm-ly u-ni-ted! Here's to the boys of the gray and the blue!

mf *f*

Let this be our motto: One Flag and one Country! Remember! we saved this great Un-ion for you!

Let this be our motto: One Flag and one Country! Remember! we saved this great Un-ion for you!

mf *f*

2 The time will soon come when our country's defenders, 3 Let North, South and West, and the East keep united.
 Who loved the dear emblem of true liberty, The Gray and the Blue live as brothers again;
 Will pass away—promise to stand by the nation, Have one flag—but one day: "The old flag of Freedom!"
 And keep it forever the Land of the Free! And then we may feel we've not struggled in vain
 Can you forget how we toiled and contended, Let South Carolina and brave Massachusetts
 To uphold, untarnished, the Red, White and Blue? Shake hands, and show monarchs what Freemen can do,
 Will you protect every star from dishonor? And when we are gone, will you think of us kindly?
 Remember! We saved this great Union for you! Remember! We saved this great Union for you!

BROTHER, TELL ME OF THE BATTLE.

Words by THOMAS MANAHAN Esq.

Music by GEO. F. ROOT.

With expression.

1. Broth - er,
2. Broth - er,
3. Broth - er,

tell me of the bat - tle, How the sol - diers fought and fell, Tell me
tell me of the bat - tle, For they said your life was o'er, They all
tell me of the bat - tle, I can bear to hear it now, Lay your

of the wea-ry march-es, She who loves will lis-ten well, Broth-er,
told me you had fall-en, That I'd nev-er see you more; Oh, I've
head up-on my bo-son, Let me soothe your fever'd brow. Tell me

draw thee close be-side me, Lay your head up-on my breast, While you're
been so sad and lone-ly, Fill'd my breast has been with pain, Since they
are you bad-ly wound-ed? Did we win the dead-ly fight? Did the

tell-ing of the bat-tle, Let your fe-ver'd fore-head rest.
said, my dear-est broth-er, I should nev-er see a-gain.
vic-t'ry crown our ban-ner? Did you put the foe to flight?

CHORUS.

Brother, tell me of the bat - tle, How the sol - diers fought and fell,

O tell me of the bat - tle, How the sol - diers fought and fell,

O tell me of the bat - tle, How the sol - diers fought and fell.

The musical score for the chorus consists of four systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line. The third system continues the vocal line. The fourth system continues the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

Repeat pp.

Tell me of the wea - ry march - es, She who loves will lis - ten well.

Yes, of the wea - ry march - es, She who loves will lis - ten well.

Yes, of the wea - ry march - es, She who loves will lis - ten well.

The musical score for the repeat consists of four systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line. The third system continues the vocal line. The fourth system continues the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

MOTHER, IS THE BATTLE OVER?

BENEDICT ROEFS.

Andante.

The piano introduction is in 3/4 time, marked *Andante*. It features a melody in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and moving lines.

Mother is the bat-tle o-ver? Mother is the battle o'er?

The first line of the song features a vocal melody with a question mark and a piano accompaniment. The piano part consists of chords and moving lines in both hands.

Thousands, thousands have been kill'd, they say, Is my brother coming? tell me

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes chords and moving lines in both hands.

lento. rü. *a tempo.*

Has our Arm-y gain'd the day? Is he well or is he wound-ed?

The third line of the song features a vocal melody and piano accompaniment. The piano part includes chords and moving lines in both hands.

MOTHER, IS THE BATTLE OVER?

ritenuto.

Moth-er, do you think he's slain? If you know, I pray you tell me,

rit. smorz.

Will my brother come a-gain? Will my broth-er come a-gain?

lento.

Mother, dear, you're al-ways sigh-ing,

rit.

Since you last the pa-per read,..... Tell me why you now are crying,

a tempo.

Is my darling brother dead? Is my darling brother dead? Ah! I see you

The first system of the musical score for 'Mother, Is the Battle Over?'. It features a vocal line in G major (one sharp) and 3/4 time. The piano accompaniment consists of a treble and bass staff. The lyrics are: 'Is my darling brother dead? Is my darling brother dead? Ah! I see you'.

can - not tell me Broth - er's one a-mong the slain; Al-though he lov'd us

The second system of the musical score. The vocal line continues with the lyrics: 'can - not tell me Broth - er's one a-mong the slain; Al-though he lov'd us'. The piano accompaniment continues with chords and moving lines in both hands.

ve - ry dear - ly He will nev - er come a-gain!

The third system of the musical score. The vocal line continues with the lyrics: 've - ry dear - ly He will nev - er come a-gain!'. The piano accompaniment continues with chords and moving lines in both hands.

ritenuto diminuendo.

He will ne - ver come a-gain.

The fourth system of the musical score, marked 'ritenuto diminuendo.' The vocal line concludes with the lyrics: 'He will ne - ver come a-gain.' The piano accompaniment features a more active, flowing texture in the final measures, ending with a double bar line.

CAN THE SOLDIER FORGET?

GEO. F. ROOT.



 The first system of the song features a vocal melody in G major, 4/4 time, with a piano accompaniment. The vocal line includes a four-measure rest before the first vocal entry.

1. Yes, be -
2. Of the
3. Oh, ye

 The second system continues the vocal and piano accompaniment. The vocal line includes a four-measure rest before the second vocal entry.

- lov'd ones at home, we re-mem - ber, Ah, how can the sol - dier for - get? All the
deeds that are hal-low'd in sto - ry, We think as we press on our way; And the
hearts that with an-guish are swell - ing, Ye eyes that are darken'd with fear, For the

vows that were said when we part - ed Are sa - cred and dear to him yet, When the
 path - way that leads on to glo - ry Gleams bright - ly be - fore us to - day, For the
 brave ones ye lov'd past the tell - ing, The fall - en that sleep with us here, They have

night throws its man - tie a - round us, We dream 'neath the heav'n's starry dome, Of the
 millions that wait on our ef - forts, And myr - iads the fu - ture shall claim, When the
 burst now the fet - ters that bound them, And high 'mid the heav'n's brightest ray, E'en with

dear ones whose sweet spell has bound us, And whose voi - ces shall wel - come us home.
 pe - ans of vict - ry are sound - ing, Shall most joy - ful - ly ech - o each name,
 glo - ries im - mor - tal a - round them, They are look - ing up - on us to - day.

CHORUS.

Yes, be-lov'd ones at home, we re-mem-ber, Ah, how can the sol-dier for-get?

Yes, be-lov'd ones at home, we re-mem-ber, Ah, how can the sol-dier for-get?

can the

The musical score for the chorus consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "Yes, be-lov'd ones at home, we re-mem-ber, Ah, how can the sol-dier for-get?"

All the vows that were said when we part - ed, Are sa - cred and dear to us yet.

All the vows that were said when we part - ed,

Are sa - cred and dear to us yet.

sol - dier for - get that the vows when we part - ed

The musical score continues with four vocal staves and a piano accompaniment. The vocal parts conclude with the lyrics: "All the vows that were said when we part - ed, Are sa - cred and dear to us yet." The piano accompaniment provides harmonic support with chords and a moving bass line.

THE BOYS ARE COMING HOME.

Music by R. E. HENNINGES.

Allegretto.

1. Thank
2. Soon

God, the sky is clearing! The clouds are hurrying past; Thank God the day is nearing, The shall the voice of singing Drown war's tremendous din; Soon shall the joy-bells ringing Bring

dawn has come at last. And when glad her-ald voi - ces, Shall tell us peace has come, This peace and freedom in. The ju-bilee bon-fires burning, Shall soon light up the dome, And

To be omitted if Chorus is sung.

thought shall most rejoice us; "Our boys are coming home!" Our boys are coming home! Our soon to soothe our yearning, "Our boys are coming home!"

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

boys are coming home! This thought shall most rejoice us—Our boys are coming home!

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staff.

CHORUS.

Our boys are com - ing home! Our boys are com - ing home! This

Our boys are com - ing home! Our boys are com - ing home! This

This system contains the chorus of the song, consisting of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are repeated across the staves.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is carried by the vocal parts, with the piano providing harmonic support through chords and a steady bass line. The lyrics are printed below the vocal staves.

thought shall most re - joice us — Our boys are com - ing home!

thought shall most re - joice us — Our boys are com - ing home!

3 The vacant fireside places
Have waited for them long;
The love-light lacks their faces,
The chorus waits their song;
A shadowy fear has haunted
The long deserted room;
But now our prayers are granted,
Our boys are coming home.

4 O mother, calmly waiting
For that beloved son!
O sister, proudly dating
The victories he has won!
O maiden, softly humming
The love song while you roam —
Joy, joy, the boys are coming —
Our boys are coming home!

5 And yet — oh, keenest sorrow!
They're coming, but not all;
Full many a dark to-morrow
Shall wear its sable pall.
For thousands who are sleeping
Beneath the empurpled loam;
Woe! woe! for those we're weeping,
Who never will come home!

6 O sad heart, hush the grieving;
Wait but a little while!
With hoping and believing
Thy woe and fear beguile.
Wait for the joyous meeting
Beyond the starry dome,
For there our boys are waiting
To bid us welcome home,

OUR COMRADE HAS FALLEN.

O. M. BREWSTER.

With expression.

1. Our com-rade has fall-en, He's
 2. The flag of our coun-try, 'mid
 3. Our com-rade has fall-en, He's

gone to his rest, His voice in full cho - rus Now joins with the
 can-non's deep roar, Where fierce raged the bat - tle, Still proud - ly he
 gone to his home, That bright world of glo - ry, Where blest spir - its

blest, O weep for the fall-en! No more shall we hear His
 bore The stars and the stripes now Float o - ver his grave, He
 roam; O weep for the fall-en! We'll see him no more, Till

CHORUS.

pp

tones in sweet mu-sic Fall soft on the ear. Tread light-ly, speak soft-ly, He's
died for his coun-try, His coun-try to save.
we join the cho-rus On Canaan's fair shore.

Tread light-ly, speak soft-ly, He's

crs......

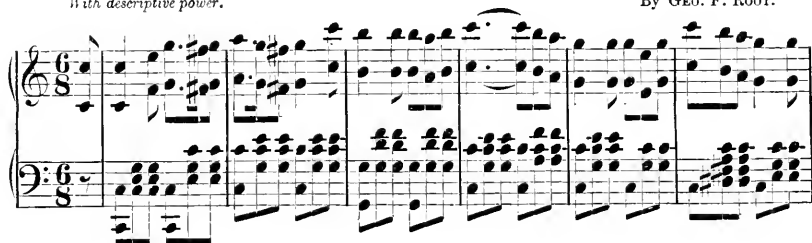
gone to his grave; He died for his coun-try, His coun-try to save.

gone to his grave; He died for his coun-try, His coun-try to save.

"WITHIN THE SOUND OF THE ENEMY'S GUNS."

With descriptive power.

By GEO. F. ROOT.



Within the sound of the en - e - my's guns, Within their sound are

The vocal line continues the melody from the piano introduction. The piano accompaniment consists of chords in the right hand and single notes in the left hand, maintaining the 6/8 time signature.

we..... A gallant band of patriot sons, Fighting the battles of Lib - er - ty, Be - neath..... the

The vocal line continues the melody. The piano accompaniment features chords in the right hand and single notes in the left hand. The piece concludes with a final chord in the right hand and a single note in the left hand.

Used by permission of Geo. F. Root.

fields..... of the "Flag..... of the Free"..... Boom..... Boom.....

Now now ye Northern sons Rouse, Rouse..... at the sound of the enemy's

guns;..... Yes, Rouse! Rouse..... at the sound of the enemy's guns.

With-in the range of the en - e - my's guns, Within their range are we,..... The

Par-rott shell thro' the hot air hums, The Minnie show'r from the thicket comes; Stand firm!... Stand

firm..... ye ranks..... of the free..... Boom!..... Boom!.....

Now, now Co - lum-bia's sons, Charge! Charge! And take the enemy's

guns..... Yes, charge! Charge! And take the enemy's guns.

The first system of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a half note 'guns.....', followed by a quarter note 'Yes, charge!', a quarter note 'Charge!', and a half note 'And take the enemy's guns.' The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system of the musical score. The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with a treble and bass staff, featuring a melody of eighth and sixteenth notes in the treble and a rhythmic accompaniment in the bass.

All silenc'd the roar of the en - e - my's guns All si-lenc'd their lips, have we..... A -

The third system of the musical score. The vocal line begins with a half note 'All silenc'd the roar of the en - e - my's guns', followed by a quarter note 'All si-lenc'd their lips, have we.....', and then a half note 'A -'. The piano accompaniment continues with a treble and bass staff, featuring a melody of eighth and sixteenth notes in the treble and a rhythmic accompaniment in the bass.

wake the roll of the bat-tle drums Raise high the cheer that surging comes In the hour..... in the

The fourth system of the musical score. The vocal line begins with a half note 'wake the roll of the bat-tle drums', followed by a quarter note 'Raise high the cheer that surging comes', and then a half note 'In the hour..... in the'. The piano accompaniment continues with a treble and bass staff, featuring a melody of eighth and sixteenth notes in the treble and a rhythmic accompaniment in the bass.

hour..... of vic - - - to - ry..... Boom!..... Boom.....

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a half note 'hour', followed by a dotted half note 'of', and then a series of eighth notes for 'vic - - - to - ry'. It concludes with two dotted half notes, 'Boom!' and 'Boom!', each followed by a short melodic flourish. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Now, now, O gal - lant ones, Seize Seize..... for your trophies, the enemy's

The second system continues the vocal melody and piano accompaniment. The vocal line starts with 'Now, now, O' in half notes, followed by 'gal - lant ones' in eighth notes, and then 'Seize' in a dotted half note. This is followed by a melodic flourish and then 'Seize..... for your trophies, the enemy's' in eighth notes. The piano accompaniment continues with chords and single notes.

guns..... Yes, Seize! Seize..... for your trophies, the enemy's guns.

The third system continues the vocal melody and piano accompaniment. The vocal line starts with 'guns.....' in eighth notes, followed by 'Yes, Seize!' in a dotted half note. This is followed by a melodic flourish and then 'Seize..... for your trophies, the enemy's guns.' in eighth notes. The piano accompaniment continues with chords and single notes.

This system contains the piano accompaniment for the final part of the piece. It features a complex arrangement of chords and single notes in both the right and left hands, providing a dramatic conclusion to the music.

CORPORAL *SCHNAPPS.

Words and Music by HENRY C. WORK.

Not too fast.

1. Mine
2. I
3. They

heart ish pro - ken in - to lit - tle pits, I tells you, friend, what for; Mine
march all tay, no mat - ter if der schtorm Pe worse ash Mo - ses' flood; I
kives me hart - pread, tougher as a rock - It al - most preaks mine zhaw; I

* "Sch" throughout this song has the soft German sound of sh, as for instance, *Schnapps*.

schweetheart, von coot pa - tri - ot - ic kirl, She trives me off mit der war. I
lays all night, mine head up - on a schtump, And * "sinks to schleep" in der mud. Der
schplits him sometimes mit an i - ron wedge, And cuts him up mit a saw. They

fights for her der pat-tles of te flag— I schtrikes so prave as I can; I put
night-mare comes— I catch him fer-ry pad— I treams I schleeps mit der † Ghost; I
kives me peeef, so fer-ry, fer-ry salt, Like Sod-om's wife, you know; I

now long time she nix re-mem-pers me, And coes mit an-oth - er man.
wakes next morn-ing fro-zen in der cround, So schtiff as von schtone post.
sure - ly diuks they put him in der prine Von hun - tred years a - co.

* In this line retard the movement. † Give this word the time of an eighth note only, and rest half a measure.

CHORUS.

Ah! mein frau - lein! You ish so fer-ry un - kind! You coes mit Hans to

ritard.....

Zher-ma-ny to live, And leaves poor Schnapps pe - hind Leaves poor Schnapps pe - hind

4 Py'n py we takes von city in der South—
 We schtays there von whole year;
 I kits me sourerout much as I can eat,
 Und blently loccar pier.
 I meets von laty repel in der schtreet,
 So handsome effor I see;
 I makes to her von ferry callant pow—
 Put ah! she schpits on me.

5 "Hart times!" you say, "what for you folunteer?"
 I tolt you, friend, what for:
 Mine schweet-heart, von coot patriotic kirl,
 She trove me off mit der war.
 Alas! Alas! mine bretty little von
 Vill schmile no more on me;
 I'at schtill I fights de pattles of te flag
 To set mine countries free.

I GOES TO FIGHT MIT SEIGEL.

F. POOLE.

SAMUEL LOVER.

Moderato.

1. I've come shust now to tells you how, I



goes mit reg - i - men - tals, To schlauch dem voes of Lib - er - ty, Like



dem old Cen - ti - nen - tals, Vot fights mit Eng - land long a - go, To

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "dem old Cen - ti - nen - tals, Vot fights mit Eng - land long a - go, To".

save de Yank - ee Ea - gle; Un now I gets my so - jer clothes; I'm

The second system continues the melody and accompaniment. The lyrics are: "save de Yank - ee Ea - gle; Un now I gets my so - jer clothes; I'm".

going to fight mit Sie - - gel.

2. Ven
4. Dem

The third system concludes the first phrase. The lyrics are: "going to fight mit Sie - - gel." Below the system, there are two alternative endings: "2. Ven" and "4. Dem".

I comes from de Deut - sche Countree, I works somedimes at bak - ing; Den
Deut - chen mens mit Si - gels band, At fight - ing have no ri - val; Un

The fourth system begins a new phrase. The lyrics are: "I comes from de Deut - sche Countree, I works somedimes at bak - ing; Den Deut - chen mens mit Si - gels band, At fight - ing have no ri - val; Un".

I GOES TO FIGHT MIT SIEGEL.

espress. *con spirito.*

I keeps a la - ger beer sa - loon, Un den I goes shoe-mak - ing; But
ven Cheff Dav - is mens we meet, We schlauch em like de tuy - vil, Dere's

con ezultaxione.

now I was a so - jer been to save the Yank - ee Ea - gle; To
on - ly von ting vot I fear, Ven pat - tling for de Ea - gle, I

con tenerezza.

schlauch dem tam se - ces - sion volks, I'm go-ing to fight mit Sie - gel.
vont get not no la - ger beer, Veu I goes to fight mit Sie - gel.

3. I gets ein tam big ri - fle guns, Un
5. For ra - tions dey gives salt - y pork, I

puts him to mine shoul-der, Den march so bold like a big jack horse, Un
dinks dat was a great sell; I pet-ter likes de so-ur-kraut, De

This system contains the first four measures of the song. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are written below the vocal line.

may been some-ding bold-er; I goes off mit de vol-un-teers, To
swit-zer-kaise un pret-zel. If Fight-ing Joe will give us dem, Ve'll

This system contains the next four measures. The piano accompaniment continues with chords and moving lines in both hands.

save de Yank-ee Ea-gle; To give dem Reb-el vel-lers fits, I'm
save de Yank-ee Ea-gle; Un I'll put mine vrou in breech-aloons, To

This system contains the next four measures. The piano accompaniment features some more active figures in the right hand.

go ing to fight mit Sie-gel.
go un fight mit Sie-gel.

This system contains the final four measures of the page. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

GRAFTED INTO THE ARMY.

Words and Music by HENRY C. WORK.

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of a piano introduction, a vocal melody with three verses, and a piano accompaniment. The piano introduction features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes. The vocal melody is written in a single staff with a treble clef. The piano accompaniment for the vocal section features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes. The lyrics are written below the vocal melody.

1. Our
2. Drest
3. Now

Jimmy has gone for to live in a tent, They have grafted him in - to the ar-my; He
up in his u - nicorn—dear lit - tle chap; They have grafted him in - to the ar-my; It
in my pro - vis - ions I see him reveal'd, They have grafted him in - to the ar-my; A



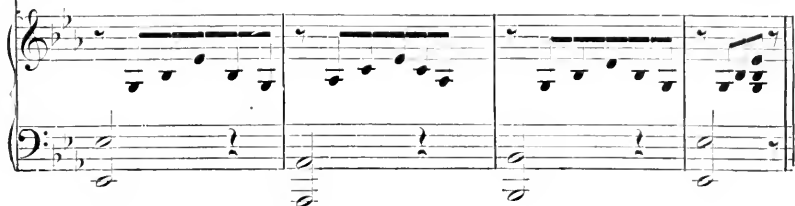
fi - nal-ly pucker'd up courage and went, When they grafted him in - to the ar-my. 1
 seems but a day since he sot in my lap, But they grafted him in - to the ar-my. And
 pick-et be-side the con - tent - ed field, They have grafted him in - to the ar-my. He



told them the child was too young, alas! At the captain's forequarters, they said he would pass, They'd
 these are the trousers he used to wear—Them very same buttons—the patch and the tear— But
 looks kind-er sickish—be-gins to cry— A big vol-un-teeer standing right in his eye! Oh



train him up well in the in-fant-ry class— So they graft-ed him in - to the ar-my.
 Un-cle Sam gave him a bran new pair When they grafted him in - to the ar-my.
 that if the duck-y should up and die Now they've grafted him in - to the ar-my.



Oh, Jim-my, fare-well! Your broth-ers fell Way down in Al-a-bar-my; I

Oh, Jim-my, fare-well! Your broth-ers fell Way down in Al-a-bar-my; I

This musical system consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is in a major mode with a key signature of two flats.

thought they would spare a lone widder's heir, But they graft-ed him in-to the army.

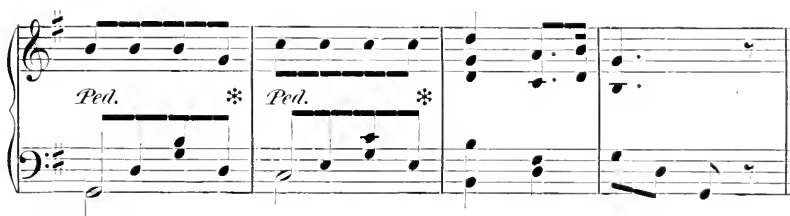
thought they would spare a lone widder's heir, But they graft-ed him in-to the army.

This musical system consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth and sixth staves are a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is in a major mode with a key signature of two flats.

UNCLE JOE'S "HAIL COLUMBIA!"

Words and Music by HENRY C. WORK.

Moderato.



1. Un - cle Joe comes home a sing - ing, Hail..... Co - lum - by!
2. Bress - ed days, I lib to see dem, Hail..... Co - lum - by!
3. Dis is what de war was brought for, Hail..... Co - lum - by!



UNCLE JOE'S "HAIL COLUMBIA!"

Glo - rious times de Lord is bring - in'— Now let me die.
 I hab drawn a breff of free - dom— Now let me die.
 Dis is what oar fad - ers fought for— Now let me die.

Fling de chains in - to de rib-ber— Lay de bur - den by;
 Nine - ty years I bore de bur-den, Den he heard my cry;
 Dar's an end to all dis sor - row, Com - in' bye and bye;

Dar is one who will de - lib - ber— Now let me die.
 Stan - din on de banks ob Jor - dan— Now let me die.
 Pray - in' for dat bress - ed mor - row— Now let me die.

CHORUS.

Ring de Bells in eb - 'ry stee-ple! Raise de Flag on high! De

Ring de Bells in eb - 'ry stee-ple! Raise de Flag on high! De

The musical score for the chorus consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

Lord has come to sabe his peo - ple— Now let me die.

Lord has come to sabe his peo - ple— Now let me die.

The musical score for the verse consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

4 I hab seen de rebels beaten,
Hail Columby!
I hab seen dar hosts retreatin'—
Now let me die.
O! dis Union can't be broken,
Dar's no use to try;
No seeb ting de Lord has spoken—
Now let me die.

5 I'll go home a singing "Glory!"
Hail Columby!
Since I heard dis bressed story—
Now let me die.
'Tis de ransom ob de nation,
Drawin' now so nigh;
'Tis de day ob full salbation—
Now let me die.

GLORY! GLORY! HALLELUJAH!

Arranged by COLLIN COE.

The instrumental introduction consists of four measures. The first measure is a whole rest for the vocal line. The piano accompaniment begins in the second measure with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The second measure continues the melody with a half note D5 and a quarter note E5, while the bass line has a half note D2 and quarter notes E2, F#2, and G2. The third measure features a half note F#5 and a quarter note G5 in the melody, with a half note E2 and quarter notes F#2, G2, and A2 in the bass. The fourth measure concludes with a half note A5 and a quarter note B5 in the melody, and a half note G2 and quarter notes A2, B2, and C3 in the bass. The piece ends with a double bar line.

The vocal and piano accompaniment section contains two verses of lyrics. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The first verse is: "1. John Brown's bo - dy lies a mould'-ring in the grave,". The second verse is: "2. The stars of Hea - ven are look - ing kind - ly down, The". The piano accompaniment begins with a *mf* (mezzo-forte) dynamic marking. The melody for both verses is identical, starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment continues with a half note D5 and a quarter note E5 in the melody, and a half note D2 and quarter notes E2, F#2, and G2 in the bass. The section ends with a double bar line.

John Brown's bo - dy lies a mould'ring in the grave, John Brown's bo - dy lies a
stars of Heav - en are look - ing kindly down, The stars of Heav - en are

mould - 'ring in the grave, His soul is march - ing on.
look - ing kind - ly down On the grave of old John Brown.

3.

He's gone to be a soldier in the army of the Lord,
He's gone to be a soldier in the army of the Lord,
He's gone to be a soldier in the army of the Lord,
His soul is marching on.

4.

John Brown's knapsack is strapped upon his back,
John Brown's knapsack is strapped upon his back,
John Brown's knapsack is strapped upon his back.
His soul is marching on.

5.

His pet lambs will meet him on the way,
His pet lambs will meet him on the way,
His pet lambs will meet him on the way,
And they'll go marching on.

6.

They will hang Jeff Davis to a tree,
They will hang Jeff Davis to a tree,
They will hang Jeff Davis to a tree,
As they march along.

CHORUS.

Glo - ry, glo - ry hal - le - lu - jah! Glo - ry, glo - ry hal - le - lu - jah!
 Glo - ry, glo - ry hal - le - lu - jah! Glo - ry, glo - ry hal - le - lu - jah!

The musical score for the chorus consists of four staves. The first two staves are vocal parts (soprano and alto), and the next two are piano accompaniment (treble and bass clef). The melody is in G major, 4/4 time. The lyrics are 'Glo - ry, glo - ry hal - le - lu - jah!' repeated twice. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Glo - ry, glo - ry hal - le - lu - jah! His soul is march-ing on.
 Glo - ry, glo - ry hal - le - lu - jah! His soul is march-ing on.

This section continues the musical score with four staves. The first two staves are vocal parts, and the next two are piano accompaniment. The lyrics are 'Glo - ry, glo - ry hal - le - lu - jah! His soul is march-ing on.' repeated twice. The piano accompaniment continues with the same rhythmic pattern as the previous section.

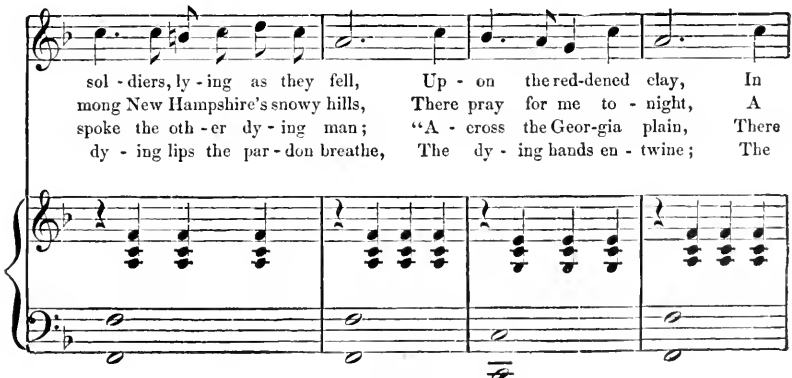
FOES AND FRIENDS.

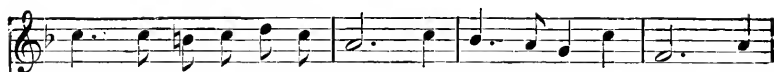
GEO. F. ROOT.

Moderato.



1. Two
2. "A -
3. Then
4. The





day - time foes, at night in peace, Breath'd there their lives a - way ; Brave
wo - man and a lit - tle girl, With hair like gold - en light ;" And
watch and wait for me, loved ones I'll nev - er see a - gain ; A
last ray dies, and o - ver all The stars of heav - en shine, And



hearts had stirr'd each man-ly breast, Fate, on - ly, made them foes ; And
at the thought, broke forth at last The cry of an - guish wild, That
lit - tle girl, with dark bright eyes, Each day is at the door, The
now, the girl with gold - en hair, And she with dark eyes bright, On



ly - ing, dy - ing, side by side, A soft - ened feel - ing rose.
would not lon - ger be re - pressed, "O God, my wife, my child !"
fa - thers' step, the fath - er's kiss Will nev - er greet her more."
Hamp-shire's hills and Georgia's plain, Were fa - ther - less that night.



CHORUS.
AIR.

ALTO.

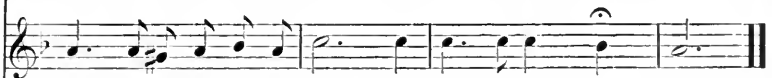


TENOR.



They'll go no more to the lov'd homes here, But together both will wait For the

BASS.



sun - ny-hair'd and bright-eyed ones, Be - yond the gold - en gate.



POOR KITTY POPCORN,

OR THE SOLDIER'S PET.

By HENRY C. WORK.



First verse, rapidly—second, lively—third, moderately—fourth, slowly.

1. Did you ev - er hear the sto - ry of the loy - al cat? Me - you!..... Who was

2. Round her neck she wore a rib - bon—she was black as jet— Me - you!..... And at

3. Now the "cruel war is over," and the troops disband— Me - you!..... Kit - ty

4. So she wanders on the prairie till she sees his form— Me - you!..... Car - ried

The vocal part consists of four lines of music, each corresponding to a verse. The piano accompaniment is shown in the bottom two staves, providing harmonic support for the vocal melody. The tempo and mood change for each verse as indicated in the instruction above.

faithful to the flag, and ev - er follow'd that? *Me - you!*..... Oh, she

once a gallant claim'd her for a soldier's pet— *Me - you!*..... All the

fol - lows as a pil - grim to the northern land— *Me - you!*..... Ah! but

forth and buried roughly 'mid the driving storm— *Me - you!*..... Oh! her

The first system of the musical score for 'Poor Kitty Pop-Corn'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The music is in 2/4 time and B-flat major. The lyrics are: 'faithful to the flag, and ev - er follow'd that? *Me - you!*..... Oh, she once a gallant claim'd her for a soldier's pet— *Me - you!*..... All the fol - lows as a pil - grim to the northern land— *Me - you!*..... Ah! but forth and buried roughly 'mid the driving storm— *Me - you!*..... Oh! her'.

had a happy home beneath a southern sky, But she pack'd her goods and left it when our

per - ils of the battle and the march she bore, Climbing on her master's shoulder when her

sor - row o - vertakes her, and her mas - ter dies, While she sad - ly sits a gaz - ing in his

slender frame, it shivers in the northern blast, As she seeks the sandy mound on which the

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'had a happy home beneath a southern sky, But she pack'd her goods and left it when our per - ils of the battle and the march she bore, Climbing on her master's shoulder when her sor - row o - vertakes her, and her mas - ter dies, While she sad - ly sits a gaz - ing in his slender frame, it shivers in the northern blast, As she seeks the sandy mound on which the'.

troops came nigh, And she fell in - to the column with a low glad cry, *Me - yow!.....*

feet were sore, Whisp'ring in his ear with wonder at the cannon's roar, *Me - yow!.....*

dim blue eyes, Till by strangers driven rude - ly from the door, she cries, *Me - yow!.....*

snow falls fast, And a - lone a - mid the darkness there she breathes her last *Me - yow!.....*

CHORUS.

Poor Kit - ty Pop - corn! Bur - ied in a snow-drift now— Nev - er

Poor Kit - ty Pop - corn! Bur - ied in a snow-drift now— Nev - er

Poor Kit - ty Pop - corn! Bur - ied in a snow-drift now— Nev - er

more shall ring the mu - sic of your charming song, *Me - you!*..... Nev - er

more shall ring the mu - sic of your charming song, *Me - you!*..... Nev - er

more shall ring the mu - sic of your charming song, *Me - you!*..... Nev - er

The first system consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a repeating eighth-note pattern in the vocal parts and a steady accompaniment in the piano.

more shall ring the mu - sic of your charming song, *Me - you!*.....

more shall ring the mu - sic of your charming song, *Me - you!*.....

more shall ring the mu - sic of your charming song, *Me - you!*.....

The second system also consists of five staves, following the same layout as the first. It continues the vocal and piano parts, ending with double bar lines. The musical notation and accompaniment are consistent with the first system.

SONG OF A THOUSAND YEARS.

Words and Music by HENRY C. WORK.

Maestoso.

1. Lift up your eyes, de-spond-ing freemen! Fling to the winds your need-less fears!
 2. What if the clouds, one lit-tle mo-ment, Hide the blue sky where morn ap-pears—
 3. Tell the great world these bless-ed ti-dings! Yes, and be sure the bondman hears;

He who un-furl'd your beau-teous banner, Says it shall wave a thou-sand years!
 When the bright sun, that tints them crimson, Ri-ses to shine a thou-sand years?
 Tell the oppress'd of ev-'ry na-tion, Ju-bi-lee lasts a thou-sand years!

CHORUS. *With all the energy and spirit the singers possess.*

"A thousand years!" my own Co-lum-bi-a! 'Tis the glad day so long fore-told!

"A thousand years!" my own Co-lum-bi-a! 'Tis the glad day so long fore-told!

'Tis the glad morn whose ear-ly twilight Wash-ington saw in times of old.

'Tis the glad morn whose ear-ly twilight Wash-ington saw in times of old.

- 4 Envious foes, beyond the ocean!
 Little we heed your threat'ning sneers;
 Little wilt they—our children's children—
 When you are gone a thousand years.
- 5 Rebels at home! go hide your faces—
 Weep for your crimes with bitter tears;
 You could not bind the blessed daylight,
 Though you should strive a thousand years.

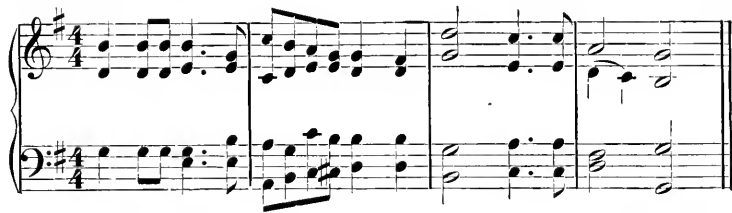
- 6 Back to your dens, ye secret traitors!
 Down to your own degraded spheres!
 'Ere the first blaze of dazzling sunshine
 Shortens your lives a thousand years.
- 7 Haste thee along, thou glorious Noonday!
 Oh, for the eyes of ancient seers!
 Oh, for the faith of Him who reckons
 Each of his days a thousand years!

GOD SAVE THE NATION.

A BATTLE HYMN.

Words by THEODORE TILTON.

Music by HENRY C. WORK.



1. Thou who or - dai - est, for the land's sal - va - tion, Fam - ine, and fire, and



2. By the great sign, fore-told of Thine Ap - pear - ing, Com - ing in clouds, while

3. By the brave blood that flow - eth like a riv - er, Hurl Thou a thun - der



4. Slay Thou our foes, or turn them to de - ri - sion—Till through the blood - red



sword, and la - men - ta - tion, Now un - to Thee we lift our sup - pli - ca - tion—

mor - tal man stand fear - ing, Show us, a - mid this smoke of bat - tle, clear - ing,
bolt from out Thy qui - ver! Break Thou the strong gates! ev - 'ry fet - ter shiv - er!

Val - ley of De - cis - ion, Peace on our fields shine, like a proph-et's vis - ion.

The first system of the musical score for 'God Save the Nation'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves.

God save the na - tion! God save the na - tion!

Thy char - iot near - ing! Thy char - iot near - ing!
Smite and de - liv - er! Smite and de - liv - er!

Green and e - ly - sian! Green and e - ly - sian!

The second system of the musical score. It continues with four staves. The vocal staves end with a double bar line. The piano accompaniment continues for several measures before also ending with a double bar line. The lyrics are written below the vocal staves.

HOW IT MARCHES! THE FLAG OF THE UNION.

Composed by H. H. HAWLEY.

Arranged by GEO. F. ROOT.

With Spirit.

1. How it march - es! the Flag of the Un - ion, The
2. Oh! our boys love the Flag of the Un - ion, The
3. Sai - lors, too, love the Flag of the Un - ion, The
4. Un - cle Sam loves the Flag of the Un - ion, The



dear old Flag of the Un - ion, And our ho - oms swell with pride, While we
 dear old Flag of the Un - ion, In the front of ev - 'ry fight, 'Mid the
 dear old Flag of the Un - ion, They have nail'd it firm and fast To the
 dear old Flag of the Un - ion, And a - mid the loss we mourn, Says in

see it float - ing wide O - ver all as the Flag of the Un - ion.
 bat - tle's lu - rid light, They have died for the Flag of the Un - ion.
 top of ev - 'ry mast, For their joy is the Flag of the Un - ion.
 thun - der tones so stern, "All shall hon - or the Flag of the Un - ion."

CHORUS.

How it march - es! the Flag of the Un - ion. The
 How it march - es! the Flag of the Un - ion, The

dear old Flag of the Un - ion, It shall float in pow'r and pride, O - ver

dear old Flag of the Un - ion, It shall float in pow'r and pride, O - ver

all the land so wide Ev - er - more as the Flag of the Un - ion.

all the land so wide Ev - er - more as the Flag of the Un - ion.

WAKE NICODEMUS.

HENRY C. WORK.



1. Nic - o - de - mus, the slave, was of Af - ri-can birth, And was bought for a bag - ful of
 2. He was known as a proph - et—at least was as wise—For he told of the bat - tles to



gold; He was reckon'd as part of the salt of the earth, But he died years a-go, ver - y
 come; And we trembled with dread when he roll'd up his eyes, And we heeded the shake of his



old. 'Twas his last sad request, so we laid him away In the trunk of an old
thumb. Tho' he cloth'd us with fear, yet the garments he wore, Were in patch-es at el-

hol-low tree, "Wake me up!" was his charge, "at the first break of day, Wake me
bow and knee; And he still wears his suit that he used to of yore, As he

CHORUS.

up for the great Jn-bi - lee!" The "Good time coming" is al - most here! It was
sleeps in the old hol-low tree.

The "Good time coming" is al - most here! It was

long, long, long on the way! Now run and tell E - li - jah to hurry up Pomp, And

meet us at the gumtree down in the swamp, To wake Nic - o - de - mus to - day.

3.

Nicodemus was never the sport of the lash,
 Though the bullet has oft crossed his path;
 There were none of his masters so brave or so rash,
 As to face such a man in his wrath.
 Yet his great heart with kindness was filled to the brim
 He obeyed who was born to command;
 But he long'd for the morning which then was so dim,
 For the morning which now is at hand.

4.

'Twas a long weary night—we were almost in fear,
 That the future was more than he knew;
 'Twas a long weary night—but the morning is near,
 And the words of our prophet are true.
 There are signs in the sky that the darkness is gone,
 There are tokens in endless array;
 While the storm which had seemingly banish'd the
 Only hasten the advent of day. [dawn.

COLUMBIA'S CALL.

GEO. F. ROOT.

Earnestly.

1. O, come, brothers, all, 'tis Co-lum-bia's earnest call, To make her peo-ple one a -
 2. O! dark was the day when we met in 'dead-ly fray, Di-vid-ing armies, friends and
 3. O, 'air suiles the dawn, now the shades of night are gone, The dawn-ing we have long'd to



- gain; Let none stand a-loof from the old pa-ter-nal roof, Whose
 fleets; O, wild was the wail that rang out o'er hill and dale, As
 see, When truth shall pre-vail, and our joy-ful an-thems hail, The



shel-ter ne'er is sought in vain; Glo-rious the fu-ture ris-ing o'er us.
mourners went a-bout the streets; Now that the bat-tle rage is o-ver,
glo-ry of the brave and free; Come, then, O, North and South, u-ni-ted,

Bless-ed the e-ra draw-ing nigh; Then join heart and hand for the
Now that the min-ute guns are cold, O, haste, knit a-gain what the
Come, then, O, East and West as one; Re-joice in the light which has

weal of fath-er-land, Wher-e'er the star-ry ban-ners fly,
sword hath cleft in twain, Be friends and broth-ers as of old,
chased a-way the night, And her-alds now the ris-ing sun.

CHORUS.

Glo - rious the fu - ture ris - ing o'er us, Bless - ed the e - ra draw-ing

Glo - rious the fu - ture ris - ing o'er us, Bless - ed the e - ra

Glo - rious the fu - ture ris - ing o'er us, Bless - ed the e - ra

Glo - rious the fu - ture ris - ing o'er us, Bless - ed the e - ra

nigh; Then join heart and hand for the weal of fath - er - land,

draw - ing nigh; Then join heart and hand for the weal of fath - er - land,

draw - ing nigh; Then join heart and hand for the weal of fath - er - land,

draw - ing nigh; Then join heart and hand for the weal of fath - er - land,

Where - e'er the star - ry ban - ners fly.

Where - e'er the star - ry, star - ry ban - ners fly.

Where - e'er the star - ry ban - ners fly, the star - ry ban - ners fly.

Where - e'er the star - ry ban - ners fly.

WHO'LL SAVE THE LEFT?

DESCRIPTIVE SONG.

Recitando.

Root.

Thro' two long days the bat - tle raged In front of Mur-frees - bo - ro, And

tremolo.

cannon balls tore up the earth As ploughs turn up the furrow Brave soldiers by the hundred fell In

fierce assault and sal - ly While bursting shell hiss'd, screamed and fell like demons in the valley, The

Northman, and the Southron met, In bold de-fiant manner, Now vict'ry perch'd on Union flag, And

now on rebel banner; But see! upon the Union's left, Bear down in countless numbers, With

shouts that seem to wake the hills From their eternal slumbers, The rebel hosts, whose i-ron rain Beats

down our weaker forces, And covers all the battle plain With torn and mangled corpses; Still

onward press the re-bel hords More boldly, fiercer, faster, But Negley's practiced eye discerns The

The first system of the musical score for 'Who'll Save the Left.' It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The piano part includes dense chords and arpeggiated figures.

swift and dread disaster, "Who'll save the left," his voice rang out Above the roar of battle, "The

The second system of the musical score. The vocal line continues with a similar melodic pattern, while the piano accompaniment provides a rhythmic and harmonic foundation.

Nineteenth" shouted Colonel Scott, Amid the muskets rattle "The Nineteenth be it, Make the charge!"

The third system of the musical score. The piano accompaniment features prominent block chords in the left hand, supporting the vocal melody.

Quick as the words was given, The Nineteenth fell up on the foe, As lightning falls from heaven.

The fourth and final system of the musical score. The piano part has a more active, flowing accompaniment in the right hand, mirroring the urgency of the lyrics.

First system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat) and the time signature is 6/8. The vocal line contains three measures of whole rests. The piano accompaniment consists of three measures of chords, with dynamics *mp*, *p*, and *m* indicated. The tempo/mood marking *Con Fuoco.* is placed above the piano staff.

Second system of the musical score. The vocal line (treble clef) contains three measures of notes: a whole note, a half note, and a quarter note. The lyrics "O - ver the stream they went, in - to the fight," are written below the vocal line. The piano accompaniment (grand staff) consists of three measures of chords, with dynamics *mf* and *f* indicated.

Third system of the musical score. The vocal line (treble clef) contains three measures of notes. The lyrics "Cut-ting their way on the left and the right, Unheed - ing the storm of the" are written below the vocal line. The piano accompaniment (grand staff) consists of three measures of chords.

shot and the shell, Un - heed - ing the fate of their comrades who fell,

The first system of the musical score for 'Who'll Save the Left?'. It features a vocal melody in G major, 2/4 time, and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords providing harmonic support.

On - ward they sped like the fierce lightning's flash, On - ward they sped with a

The second system of the musical score. The vocal melody continues with a half note E5, followed by quarter notes D5, C5, and B4, then a half note A4, and finally a quarter note G4. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and the left hand playing a bass line.

tor - na - do's crash, On - ward they sped like the bolts of the thun - der, Re -

The third system of the musical score. The vocal melody continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment continues with the same rhythmic pattern, providing a strong harmonic foundation for the vocal line.

sist - less - ly crush - ing the reb - el hosts un - der, "Till wild in their ter - ror they

The fourth system of the musical score. The vocal melody continues with a half note E5, followed by quarter notes D5, C5, and B4, then a half note A4, and finally a quarter note G4. The piano accompaniment continues with the same rhythmic pattern, with the right hand playing chords and the left hand playing a bass line.

"WHO'LL SAVE THE LEFT?"

Slow.

seat - ter'd and fled, Leaving heaps up - on heaps of their dy - ing and dead, And the

shout that went up with the set of the sun, Told the charge was triumphant, the

ad lib.

great bat - tle won: Told the charge was tri - um - phant, the great bat - tle won.

WHO SHALL RULE THIS AMERICAN NATION?

Words and Music by HENRY C. WORK.

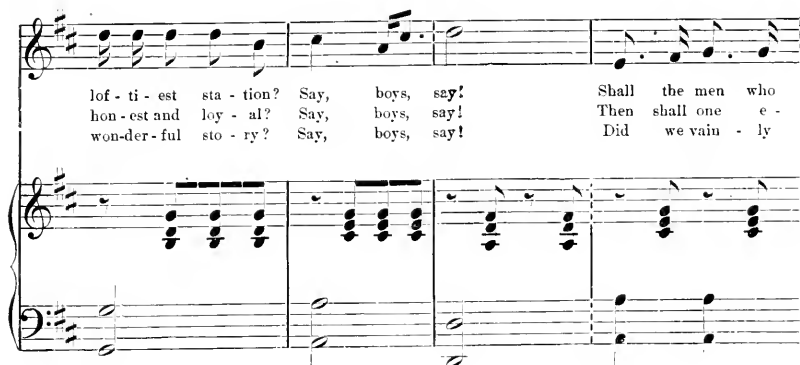


The first system of the song. The vocal line begins with a whole rest for three measures, then enters in the fourth measure with the melody. The piano accompaniment continues with chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2.


1. Who shall rule this A -
 2. Who shall rank as the
 3. Shall we tar - nish our

The second system of the song. The vocal line continues with the melody. The piano accompaniment continues with chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2.

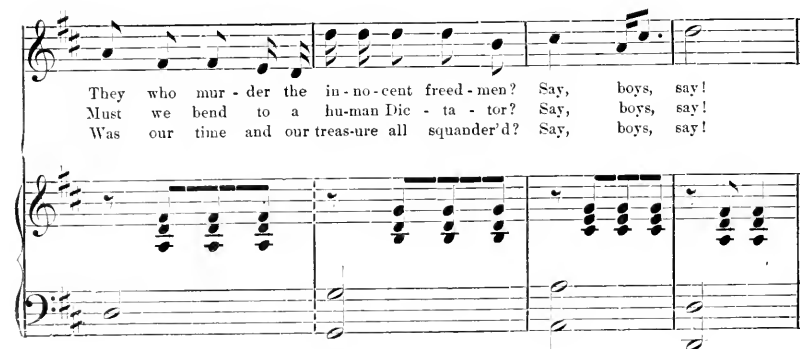
- mer - i - can Na - tion? Say, boys, say ! Who shall sit in the
 fam - i - ly roy - al? Say, boys, say ! If not those who are
 na - tion - al glo - ry? Say, boys, say ! Blot one line from the



lof - ti - est sta - tion? Say, boys, say! Shall the men who
 hon - est and loy - al? Say, boys, say! Then shall one e -
 won - der - ful sto - ry? Say, boys, say! Did we vain - ly



tram - pled on the ban - ner? They who now their coun - try would be - tray?
 - lect - ed as our ser - vant, In his pride, as - sume a re - gal sway?
 shed our blood in bat - tle? Did our troops re - sult - less win the day?



They who mur - der the in - no - cent freed - men? Say, boys, say!
 Must we bend to a hu - man Dic - ta - tor? Say, boys, say!
 Was our time and our treas - ure all squander'd? Say, boys, say!

CHORUS.

ff

“No, nev - er! no, nev - er!” The loy - al mil - lions say; And 'tis

“No, nev - er! no, nev - er!” The loy - al mil - lions say; And 'tis

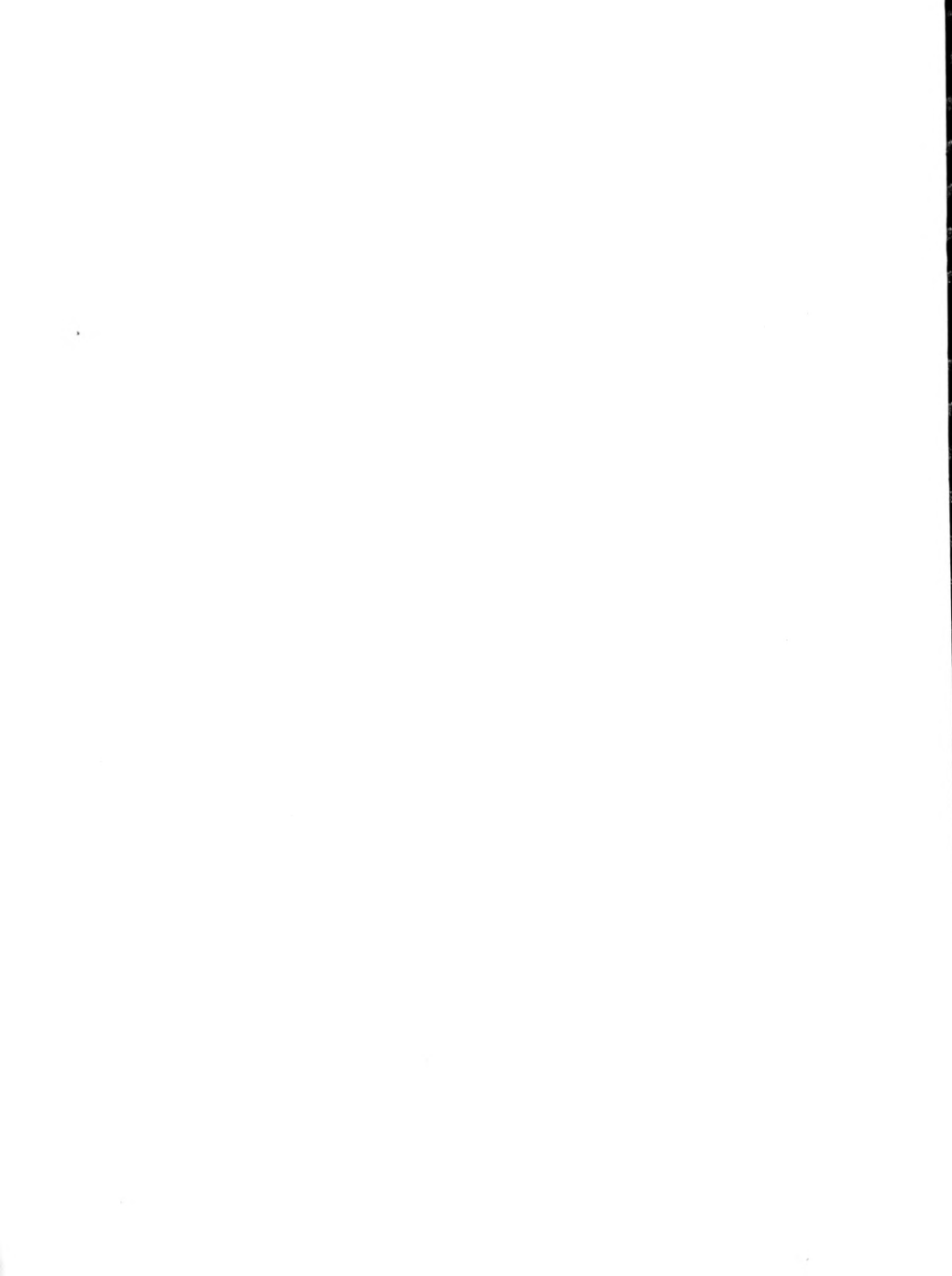
they who rule this A - mer - i - can Na - tion! They, boys, they!

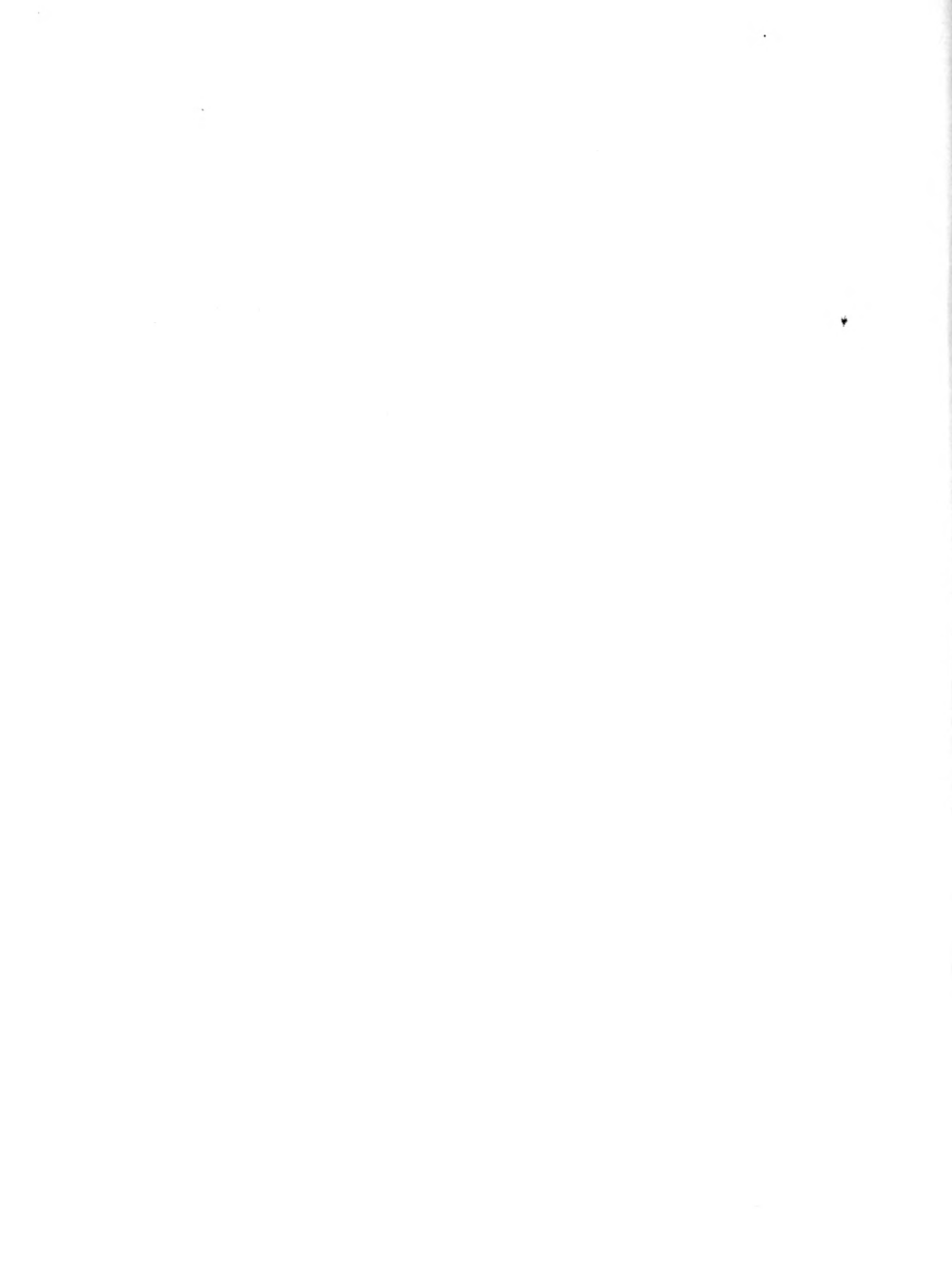
they who rule this A - mer - i - can Na - tion! They, boys, they!

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